

LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS.



MINNIE SELIGMAN.



# OLDONE'S NEIGHBORS

## AT THE THEATRES.

The "second edition" of *Sinbad* was presented at the Garden Theatre on Monday night, to a large audience, and as amended this extravaganza will probably run to good business to the end of its engagement. All the original features that have won favor are preserved and new specialties are added. Jessie Villers sings a new comic song entitled "I want to be Somebody's Baby" in a fetching way; John D. Gilbert has a new topical song called "Because He Was Old," which has several timely hits, and the second act is made lively by a new closing hornpipe. Mr. Readway, the little Old Man of the Sea, has dropped "Peggy Cline" for "The Bottom of the Sea," and new dances are applauded.

Tony Pastor's Theatre offers the usual excellent variety bill, and plays steadily to very friendly audiences. The features this week are Frank Bush, the Big Four, Bonnie Thornton, the Devere Sisters, Van Leer and Barton, Fox, Riley, Marion and Bell.

The Vice Admiral still pleases at the Casino, while the roof-garden offers a variety of amusement to the many patrons of this place.

Disney has made a hit by originality in his conception of *Lorenzo in The Masco*—an achievement unusual in a piece so much used as this has been—and is playing to increasing business. He is admirably supported, on the whole, and Camille D'Arville is a charming Bettina.

Dufour and Hartley continue as prime favorites at Koster and Bial's. Nala Reyval's illuminated dance still figures prominently on the programme, and the other specialists add variety.

## JANASCHKE IN TRAGEDY.

Madame Janaschke has yielded to the wishes of her many admirers and arranged to make a tour next season. She will relinquish the melodramatic plays that were unworthy of her genius and re-ascend the pedestal of tragedy—the pedestal that none but she is able to occupy to-day.

Madame Janaschke is the only living representative of such roles as *Brunhilde*, *Mea*, *Deborah* and *Iphigenia* on the English-speaking stage. She stands alone in the majestic field of robust tragic impersonation. Her voice, her physique, her mental qualifications are equal to the grandeur of these characters now as they were when they first burst like a sun upon the American public.

In descending to ephemeral works that seemed to offer opportunities for gain the great tragedienne grieved lovers of genius and art, for there were hundreds of actors capable of meeting the requirements of these superficial pieces, whereas there were none but Janaschke who could fill the herculean proportions of the echoing realm of tragedy.

It is subject for congratulation, therefore, that the famous actress has wisely decided to return to her own splendid sphere. She has entered into a contract with Manager Frank V. Hawley, who formerly directed several of her tours with marked success. Mr. Hawley will surround Madame Janaschke with a powerful company. She will play an extensive repertoire. Fine pricing and all the other requisites for commercial advantage will be used. Mr. Hawley, in fact, will worthily equip the greatest of tragic actresses for the forthcoming tour.

## RIOTOUS CIRCUS MEN.

At Phoenix, Oswego county, on Friday, a deputy sheriff undertook to attach the property of Downie and Gallagher's Circus, which travels along the canals by boat, for damages to a canal craft. The circus men opened fire on the official and his posse, and the fire was returned. An officer named McGaber and a circus man were dangerously wounded. Citizens came to the rescue of the officers, and twelve of the circus men were taken to the village lock-up. The matter is being investigated by the district attorney.

## THE GODDESS OF ATAVATAR.

"The Goddess of Atavatar; or, The Discovery of the Interior World," is the title of the oldest book of the season. It is a remarkable work of imaginative fiction, and was written by William R. Bradshaw. Verne, Haggard, or even "The Arabian Nights" present nothing more startling. The hero discovers a new world within the sphere we inhabit, and sees marvels that stir the blood of the most phlegmatic reader.

Douglas Atherton, the English actor, has secured from the publisher of this book and the author exclusive stage rights for America and Great Britain for a term of six years, and will make a magnificent spectacular production in five acts and eight tableaux. It is a story of what an American explorer is supposed to have discovered in the hidden caverns of the earth, and is full of the marvelous. The book is illustrated with forty-four plates, many of them from the pencils of C. Durand Chapman, Paul de Longpre, Allen B. Douglass, and Harold Haven Brown.

Mr. Atherton will have the dramatist use the original drawings, so as to work in perfect sympathy with the author, and as much of the story as possible will be produced. A synopsis of the leading scenes is given. The Arctic Sea, the aurora borealis, the Polar King entering the grand chasm, the mystic world, the castle of Bormidophia, the golden throne of the gods, and worship of the goddess Atavatar, the garden of Tanje, and a

flower ballet, the banquet on the aerial ship, the cyclone, Lyone's apartment at Harhar, a visit to the infernal palace of Egyptosis, the sorcerer Chaska, death of Lyone, reincarnation, Lyone's triumph over death, Lexington and Lyone hailed as King and Queen of Atavatar.

The spectacle promises to be a remarkable one.

## THE CASE OF LA REGALONCITA.

Justice Andrews, of the Supreme Court, on Friday handed down a decision in the case of *La Regaloncita*, the child dancer, dismissing the writs of habeas corpus and certiorari sued out by Mrs. Charlotte Ewer, the mother of the child, who was arrested by agents of the Gerv Society for permitting the little one to dance in King Kaliko at the Broadway Theatre. The case involves the constitutionality of Section 292 of the Penal Code.

Judge Dittenhofer, the counsel for Mrs. Ewer, contended that the law in question, in prohibiting children under fourteen years of age from dancing, infringed on a parent's right to the services of a child, and abridged the child's right to pursue a vocation. It was also contended that the law was a survival of a now obsolete statute against dangerous performances, in its verbiage, and that a construction of it in view of the older statute would not warrant its application to a case of simple dancing or other appearance that did not involve danger to health or morals. It was conceded that the State had the right to prevent children from taking part in indecent or immoral exhibitions, or in any employment physically hurtful.

Justice Andrews says:

Assuming that in the present case and in some other cases young girls may be exhibited as dancers without injury to their health and morals, that fact does not tend to establish that the act in question is unconstitutional. The Legislature is clothed with the entire police power possessed by the people of this State, and it having been determined that it is for the best interest of the State and of young girls that they should not be exhibited as dancers before they reach the age of fourteen years, its decision is final, and it is not subject to review by the courts upon the ground that the law infringes upon the rights of parents in some particular cases.

Concerning the point that the statute is a violation of the liberty of the child, the court says:

This claim seems to me to have no foundation, whatever. In this State and in every other civilized community children are under many liabilities. In most jurisdictions they cannot make contracts, their earnings belong to their parents, to whom also they must render obedience. They cannot marry before certain ages. They are not allowed to purchase intoxicating liquors, nor to attend theatres except with adults, and the male infant is not allowed to vote until he reaches the age of twenty-one years. In view of these and many other restrictions which have been imposed upon the "liberty" of infants, it is certainly a most extraordinary doctrine, and one which finds no support in our constitution, that girls of the age of seven years have an inalienable right to publicly exhibit themselves as dancers, of which they cannot be deprived by any act of the Legislature.

David Gerber, law partner of Judge Dittenhofer, when seen by a representative of *The Mirror*, said that the decision above given did not affect the intention of the defendant in this case, nor did it change his opinion—which is also that of Judge Dittenhofer—that the law is unconstitutional, and that it will be so declared by the higher courts. It had not been expected that a judge sitting at Chambers would assume the responsibility of declaring an act of the Legislature unconstitutional. In such cases, judges prefer to have appellate courts take such responsibility. It was so with the tenement-house cigar cases, for instance. The lower courts decided the question involved in them adversely, but the Court of Appeals overturned these decisions.

"Judge Andrews, it seems to me," said Mr. Gerber, "does not meet the argument made before him, because if it be true that the injury to health or morals of a child is an ingredient of the offense, then clearly it was necessary for the prosecution to prove such injury. That fact cannot be assumed in a criminal proceeding, but must be established by the prosecution." And Mr. Gerber, on the authority of the decision in the tenement-house cigar cases, contends that Judge Andrews is in error in holding that the act of the Legislature in this case is not subject to review. "This particular act, on its face," continued Mr. Gerber, "is not aimed at the protection of health or morals, because there is a provision in the act covering all cases where the health or morals of a child may be affected. That provision is broad enough to cover every case of possible injury to the child, and that is admitted to be lawful and constitutional; but when it goes further, and prevents the employment of a child in a lawful business, and declares the mere appearance upon a stage to be a criminal offense, though it may not injure the health or morals of the child, then it seems to me to be very evident that it cannot be contended that the Legislature's edict is beyond review by the courts."

## JOSEPH HAWORTH'S NEXT SEASON

Joseph Haworth, the well-known romantic actor, will come before the public again early in November. Mr. Haworth, who during the past season has been on tour under the management of Allen J. Shedden, the first of a three years' contract with that manager, has purchased outright the remaining two years of Mr. Shedden's contract, and will, for the next five years, be under the direction of another manager—one who is able, and of the first standing. Mr. Haworth's inaugural season under the new regime will open in

New York city, when *The People's King*, William Haworth's romance of the French Revolution, will be presented. Mr. Haworth's new manager in speaking of the preparations which are being made, remarked: "I have every reason to believe that *The People's King* will be a success. But should my hopes not be realized, I am sure that those who witness the presentation will acknowledge that they have seen a production of which New York can well be proud."

## LOVE AND MONEY.

*Love and Money*, a new melodramatic comedy in four acts by Robert Griffin Morris, will be produced next season under the management of Thomas L. Higgins, who informs *The Mirror* that a company of exceptional ability will be engaged, and that a considerable sum will be spent on costumes and scenery for the play.

*Love and Money* was originally written for Joseph Wheelock when that actor thought of starring. It was later about to be produced at the Madison Square Theatre, under the management of Marshall Mallory, when Henry C. DeMille objected to its subject, that of labor against capital.

## THE ARIONITES ABROAD.

The Arionites were honored by a farewell banquet at the Tonhalle in Vienna, on the evening of July 20. Mr. Van der Stucken received a conductor's golden biton, and happy speeches were made. The Princess Metternich sent a message expressing approval and sympathy with the honors bestowed upon the visitors. After the banquet, the New Yorkers attended a gala performance in the Imperial Opera House. The Arionites left Vienna for Munich on Thursday morning, and on Friday they visited the great Germania monument in the Niederwald.

The Arionites were received at Munich by a delegation of singing societies, and on Friday, when they enjoyed a Corso ride, they were heartily received by the population. In one of the large brewery halls of the city a concert took place Friday night. The chief burgomaster of the city was the orator of the occasion. Mr. Katzenmeyer was honored with laurel wreaths.

The travelers were royally received at Stuttgart, and enjoyed a banquet in the city park. Friday morning they gave a concert, and their singing of American songs evoked great enthusiasm.

## WHAT INEXPERIENCE COSTS.

A despatch from New Haven on Friday told that Thomas Pratt, of that city, having run through the greater part of a patrimony of \$100,000 in an ambition to become a theatrical manager, had been subordinated to the care of a legal conservator, on his mother's application, and will hereafter spend his money, if he has any left, subject to supervision.

Mr. Pratt is but another on the cumulative list of people who yearn to do something for which they have no training. The theatrical field is so filled with wrecks of such adventurers that the legitimate people in it stumble over them in the course of regular business.

Young Mr. Pratt came to New Haven from St. Louis four or five years ago, and entered the Hopkins Grammar School, where he studied until he was twenty-one. He then left school and began to experiment in theatricals. Silent partnerships in several unsuccessful ventures did not dampen his ardor, and he proceeded on his own ideas and resources to produce a comic opera. *The Robber of the Rhine* was the venture. He thought Mr. Barrymore's work would be successful, and proceeded in an original way to introduce it. Artists were engaged to furnish scenery and costumes, which are said to have cost in the neighborhood of \$20,000. Mr. Pratt was known to have money, and it was easy to surround himself with the best "people" in the business. His offices in the Gilsey building were filled with all the evidence of an expert activity. Singers of note there congregated, and there were chorus boys in natty attire that bespoke something out of the usual run in such spectacles. Haydon Coffin was brought over from London—some say at a salary of \$600 a week with such insignificant items as first-class passage thrown in—and others of special individual note were put on the company list. Postponements of the event only whetted curiosity and added to the expense.

The sequel is almost too sad for new recital. *The Robber of the Rhine* was a dismal failure. Yet while it was still running, Mr. Pratt, on his beautiful naphtha launch, the *Manola*, itself of operatic suggestion, was sailing here and there on pleasure bent, evidently with little concern for the fate of the opera in which his thousands were sinking.

After seven weeks of fruitless singing, the opera was withdrawn. The company was scattered to the four winds. The elaborate scenery is still in the Fifth Avenue Theatre, the forfeited rental of which alone amounted to \$5,000. The naphtha launch lies at anchor. Mr. Pratt is recuperating at Old Orchard Beach. And, as a definite result, quite a sum of long-conserved money is in circulation anew.

THOMAS Q. SHADDOCK and wife are in the Catskills for a week.

# MARK MURPHY

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## REFLECTIONS.

HUNT and THOMAS will send a company on the road in *A Trip to Chinatown*, led by Fay Templeton, as the widow.

The Philadelphia theatres are being made much more secure from fire by the construction of fire walls.

GRACE HARPER, daughter of John W. Harper, a prominent business man of Cincinnati, has decided to go on the stage. She will appear in *The Tar and Tartar* company in abbreviated costume.

HARRY SMILEY and Nellie Emmett have signed with Martin Hayden's *Held in Slavery* company. The season will open Aug. 17.

The manager of *The Private Secretary*, E. Travers, who had been spending two weeks at Gibson's Landing, Kenka Lake, returned to the city on Friday to prepare for rehearsals.

MARIE VAUSKA, the prima donna, went to Saratoga on Sunday. She will sing for two weeks at the Hotel Todd Garden.

EDWARD WOOD is visiting his friends at Washington, D. C.

FANNIE FRANKEL has signed with M. B. Leavitt for *The Spider and the Fly*.

The new play secured by Manager J. H. Shunk for John Dillon is entitled *A Model Husband*.

S. A. PARKS, Sr., and S. A. Parks, Jr., managers of Parks' New Opera House at Louisiana, Mo., are on a visit to their many friends in this city. Their house is one of the finest in that State.

HENRY E. ARREY has engaged Henry Irving for a tour of this country.

GEORGE W. LEIBER has decided that the recent decision of a San Francisco court terminated the litigation between himself and Professor Herrmann over *U and I*.

MARIE TEMEST will be supported in *The Fencing Master* by Mrs. Pemberton-Hicks, Grace Golden, Marie Louise Day, Charles Ryley, William Boderick, Jerome Sykes, Charles Hopper, and William Hine.

RASH WEST has signed with *Hands Across the Sea*.

E. C. WILK, who has been spending his vacation in New England, has returned to the city preparatory to commencing work with Good Old Times, which opens at the Bedford Avenue Theatre, Brooklyn, on Sept. 5.

SALLIE GRANT, a handsome and clever little soubrette, who spent four years in study in Germany and has latterly been a pupil of Eddie Colyer, has signed with Lodgers Taken In.

J. H. SHUNK, the successful manager of Ole Olson, and John Dillon, left for the former's home in Chicago on Thursday last.

A. G. GUNER has returned from California, and is busy with his dramatization of "My Official Wife," perfecting the play for Minnie Seligman, who is to star in it under Frank W. Sanger's management.

FANNY RUE and her manager, Dr. Purdy, left on Saturday for Greenwood Lake for a short rest previously to commencing rehearsals on Aug. 10. Their season will open at Asbury Park on Aug. 27.

PETER BAKER, the well-known German dialect comedian, is at Buffalo, his home, where he is enjoying fishing and boating on the Niagara river, on the banks of which he has an inviting rustic residence.

A BENEFIT for the *World's Sick Baby Fund* will be given Friday evening at the United States Hotel, Long Branch, under the management of Minnie L. Cummings, assisted by a large committee of prominent visitors, among whom are Coroner Levy, Judge Gildersleeve, J. L. H. Homes, Mr. and Mrs. J. H. Jackson, Mr. and Mrs. Fellenheim, J. W. O'Connor, J. C. Van Cleef, and others. Among the artists on the programme are Minnie L. Cummings, Minnie Seligman, Frank Mordant, Mme. Carrie-Hun King, Laura Sedgwick Porter, Rosa Lowenthal, Stephen A. Marssett and Oliver Doud Byron.

FRANK P. ATHERTON has signed with the Noss Jolly company as musical director.

FRANK CHESTER and W. Livingston have signed with the Reprieved company.

JOHN W. THOMPSON and Edward Coleman, have written a comedy called *The Irish Mail* for W. H. Lytell, who will soon test it in Portland, Me.

KATE MAYHEW has recovered from her serious illness, and will return to the stage. She is now considering several good offers for New York productions.

The American Theatre company has been incorporated in Albany, with Elliott Zbrowski, T. Henry French, David B. Ogden and William H. Mathews as directors for the first year. The capital of the company is \$25,000. The new theatre now building on Eighth Avenue represents this enterprise.

A new elephant of small size, to be a companion for the larger animal featured in Wang, is being fabricated. The baby pachyderm, it is said, will do wonders.

W. J. FLEMING will go out about Sept. 1 with *Around the World in Eighty Days*, for a final tour with this effective spectacle. The production will be elaborate, new scenery being painted by Sherwood, and costumes being designed by Morrison. A large ballet will be a feature. Mr. Fleming's former successes with this play augur a good season.

JAMES B. MARKE'S Grimes' Cellar Door company will open its season on Aug. 11 in New Jersey.



## IN MR. SANGER'S FAVOR.

The legal controversy between T. Henry French and Frank W. Sanger over the stock of the Broadway Theatre Company held by the latter, has reached another stage, and promises to become a theatrical cause célèbre. The injunction prayed for by Mr. French, to restrain Mr. Sanger from disposing of his stock, has been denied by Justice Andrews of the Supreme Court, who in his opinion holds with Mr. Sanger's contention throughout. Justice Andrews' memorandum, in fact, so tersely summarizes the legal aspect of the case that it is printed by *The Nation* in full as an interesting theatrical record, as follows:

**N. Y. Supreme Court.—French vs. Sanger.**  
**ANDREWS, J.**—The evidence contained in the affidavits is conflicting, upon some points, but, taking the view most favorable to the plaintiff, there never was a verbal contract for the sale of the stock. The plaintiff's first telegram conclusively shows that no such contract was made before he sailed from New York. He certainly would not have telegraphed a direction to "accept" if the contract had been made before he left. And even if the defendant made a definite proposition to sell, before plaintiff sailed, this first telegram did not specify what was to be accepted, and the communication to the defendant of that telegram did not complete a verbal contract of sale.  
 Nothing was concluded at this interview at the office of defendant's attorneys, on June 10. Defendant made various suggestions as to what the proposed contract should contain, and Edwards agreed to those suggestions but apparently had no authority to sign, or to agree to, such a contract as the defendant insisted upon. Thereupon, the cablegram addressed to "Confidential" was prepared and sent. The reply from plaintiff received on June 11 read as follows: "Agree to conditions cabled. Matthews informed. He to sign first papers, all subject to my approval. Returning June 20. Payment notes and cash." This cablegram demonstrates, beyond any peradventure, that, up to the time it was sent, the plaintiff had no idea that he had obtained, or was about to obtain, anything more than a mere option to buy the stock, for he authorizes Matthews to sign the "first" papers only, and further expressly says "all subject to my approval"; leaving him at liberty to take the stock, or decline to take it, as he should thereafter determine. The plaintiff's own papers show that thereupon the following telegram was sent to him: "What is to be subject to your approval if agreement contains no other conditions than we cabled. Sanger will not bind himself unless you are bound by agreement. Leaving subject to your approval does not bind you."

This cable was sent on Saturday, June 11, and it is too clear for discussion that up to this time not even a verbal contract for the sale of the stock had been concluded. On the following Monday, June 13, the appended cablegram was received: "Sign agreement cabled." A copy of this cablegram was sent to the defendant's attorneys, but the defendant declined to sign any agreement, giving, through his attorneys, various reasons for such refusal.

Under these circumstances I cannot understand how there is any ground whatever for the claim that even a verbal contract for the sale of the stock was made. It is too clear for discussion that up to June 11th the plaintiff was endeavoring to obtain an option, which would bind the defendant to sell the stock but would not bind the plaintiff to buy it; but, according to plaintiff's own papers, the defendant refused to give such an option. Up to that date the defendant, apparently, was willing to sell the stock to plaintiff, provided terms of sale satisfactory to himself could be agreed upon, but, up to that time, no such agreement had been reached. The sending of the cablegram of June 13th, "Sign agreement cabled," and the communication of the same to the defendant, did not have the effect of completing a verbal contract for the sale of the stock for several reasons.

First, up to June 13 the defendant, according to plaintiff's own showing, had refused to give an option, and had not thereby committed himself to the terms upon which he would sell. Secondly, if, as plaintiff claims, the defendant was in the position of having offered to sell on certain terms, then the telegram sent by plaintiff on June 13 was, if not a refusal, a failure to accept those terms, and the defendant had the right to refuse to proceed further with the negotiations.

It necessarily follows, that as there was not even a verbal contract for the sale of the stock, the plaintiff can not possibly succeed in the action. I am also of the opinion that, even if there was such a verbal contract of sale, it cannot be enforced because it was not in writing as required by the Statute of Frauds, which is set up in this answer as a defense.

The motion to continue the injunction must be denied, with no costs to abide the event, and the injunction dissolved.  
 Mr. Sanger was naturally in good spirits over this decision when a representative of *The Mirror* called upon him. He regarded the decision as a complete vindication of his honor in the matter, and a rebuke to the insinuations that he said had been made against his stand, which he insists was taken in good faith. He repeated that he had offered his stock, one-half to Mr. French and the other half to Mr. Zbrowski, and that he was still willing to so dispose of it. Mr. French, however, had declined this, as he evidently wanted the whole of the stock.

Mr. Gerber, partner of Judge Dittenhofer, who is in Europe, said to *The Mirror* representative that other proceedings would be taken by Mr. French, who is represented by this legal firm. Mr. Gerber presumed that Mr. Sanger would now dispose of his stock to Mr. Zbrowski, who would thus be brought in as a defendant on Mr. French's complaint. "Mr. Zbrowski may believe that he is buying Mr. Sanger's stock," said Mr. Gerber, "but in fact he will simply be buying a lawsuit. The matter by no means ends here."

Thus the litigation will probably become a remarkable one.

## LADY LIL.

A new play by Lawrence Marston will be produced at the Standard Theatre on Saturday, Aug. 13. Lillian Lewis, assisted by Gustavus Levick, W. A. Whitecar, and a strong company will interpret it. The scenery is being painted by Joseph Claire and built by John Cunningham. The costumes will include military uniforms, which are being made by Browning, King and Company, and a trained Bengal tiger that will be a feature will be furnished by Herman Reiche. The play has many character parts, and the people have been selected with a view to individual fitness. In Lady Columba Lil, Miss Lewis has a role that fits her beauty and her ability. In the second act she will appear in military uniform, and in the third as an equestrienne. Randall and Dickson have charge of the business details of the production, and their headquarters present a military aspect in consequence.

LABOR DAY week, beginning Sept. 4, open at Grand Opera House, Columbus, O. Apply to J. G. and H. W. Miller, Klaw and Erlanger's, 25 West Thirtieth Street.

## PROFESSIONAL DANCE.

GUINNE COLE has signed with Brady's After Dark company.

HAROLD RUSSELL has signed, through Sedley Brown, for one of Charles Frohman's companies next season.

ETTA LYONS will be the soubrette with J. J. Little's company, presenting *The World and the Golden Nugget*.

PAUL DESSNER, the comedian and song writer, is summing at Narragansett Pier. Mr. Dresser has been re-engaged for Rosabel Morrison's company.

J. H. SHUNK was in town all last week, and among the many engagements he made for his next season's Ole Oleson company is Lottie Williams, who will be featured.

A SUBSCRIPTION has, it is said, taken place between Verdi and Von Bülow, who for years have been saying uncomplimentary things to each other.

KATE DAVIS, who made a hit in the Miss Helyett company, has signed a two years' contract with Charles Frohman.

Mrs. BENJAMIN BRANK, it is said, lost all her wardrobe in the Australian theatre which burned during her engagement, and she has therefore changed her plan to come directly to this country from the antipodes, and will play a short engagement in London before coming here.

MANAGER D. W. TRUSS has engaged the following people to surround the Brothers Byrne in their tour of the country this coming season in 8 Bells, Daisy Stanwood, Mollie Sherwood, Bessie Turner, Esther Ward, Willard Lee, J. O. Le Brasse, C. Mettler, and the Quaker City Quartette. Thomas R. Perry will be the business manager, John T. West, treasurer, Pete Cavanaugh, agent, and Louis A. Miller, leader of orchestra. The season will open in Norwich, Conn., the middle of August.

A DISPATCH from Detroit states that Primrose and West opened their season in that city on Wednesday night last, playing to the largest audience that ever gathered in the theatre, and that their performance was applauded as the best they had ever given there.

GUSTAVE H. KLINE writes that he has retired from Charles A. Gardner's company, in which he was musical director, simply because he wanted a change, and that he has signed with George C. Staley, for whose A Royal Pass he has written new music. Mr. Kline says he will also write music for a new play to be produced next season by Mr. Staley, and that he is also writing Partii Rosa's new songs.

MARION HAMMERSTEIN tells the Vienna correspondent of the *Herald* that he has engaged Behrens, the Wagnerian; Casso Lely, the London tenor, and Lillian Rathbone, Januschowsky, and the Misses Breck and Beaumont, soprano, for his New York English opera season. He also says he has arranged for the production of Moszkowski's *Boabdil*, Benedict's *Lily of Killarney*, and George Thomas' *Esmeralda*. Moszkowski may direct the first performance of his opera in New York.

VARNER CLARKE has made a pronounced hit in Montreal.

FRANZ WAGNER attended the festival at Bayreuth on Friday, when Tristan and Isolde was presented.

CHICAGO is at last hoping to rival the Madison Square Garden. The Chicago Hippodrome Company has been incorporated with a capital of \$500,000, by Fransquien Arveuf, of Paris; Julius H. Huber and Guido de Paleux, of Chicago, to build an immense hippodrome in that city after plans by Arveuf, modified by Huber. The building is to be of brick, covered with a truss roof, and will contain a spacious café and restaurant. The amphitheatre, with galleries, will have a seating capacity of 15,000 people. The promoters expect to spend \$2,000,000 on the building, which is to be completed in time for the World's Fair.

JAMES T. POWERS and his wife (Rachel Booth) have returned from abroad. Mr. Powers bought two comedies from Willie Edouin, and will produce one of them, it is said, after the lapse of a season or two. His new play, *A Mad Bargain*, will be produced at Brockton, Mass., Aug. 22. His wife will also appear in it.

WILLIAM S. RICHARDS, who resides in Cleveland, O., and was formerly a member of John A. Stevens' company, came to New York about two weeks ago to make an engagement. Last Wednesday morning he tried to throw himself into the East River at the Twenty-third street ferry while suffering from delirium. He was overpowered and taken to Bellevue Hospital. A gold watch, several diamond rings and \$60 were found on his person.

A CURRENT bit of gossip is to the effect that Agnes Booth will play the leading part in Lady Windermere's Fan in this country.

FRANK ROBERTS, an actor of merit, who is well known in the profession, has gone to White Plains to take the Keeley cure.

FRANK C. THAYER has been engaged as business manager for *The Voodoo*.

OLIVE TREMAIN has signed with the Agnes Herndon Woman's Revenge company.

EMMA LASCELLES is enjoying herself at New Rochelle during the heated term.

HATTIE HAYES is a recent engagement for the company which will present *Eloped with a Circus Girl*. Newton Heers will be the star of the organization.

NAT HAYES is passing the Summer at Williamsbridge.

EDWARD G. COOK has arrived in the city from St. Paul, where he has been spending the Summer. Mr. Cook will act as business manager for Gus Williams.

GEORGE HARRISON will go in advance of Walter Sanford's *My Jack* this season. Dan Kelly will again be the acting manager of the company.

## A SERIES OF MUSICAL PRIZES

In order to stimulate musical composition in the United States and Canada among the composers resident therein,

## THE LADIES' HOME JOURNAL

has decided to offer a series of prizes for the best original compositions. The series will be open until November 1st, 1892. The prize compositions will be published in the Journal during 1893, with a circulation of 700,000 copies, forming part of the most notable series of musical compositions ever attempted by a periodical, for which Strauss, the waltz king, is writing an original set of waltzes, and Charles Gounod and Sir Arthur Sullivan each an original song. The prizes offered are as follows:

\$100 for the Best Set of Waltzes

\$100 for the Best Piano Composition

\$100 for the Best Ballad

\$100 for the Best Song (in a popular vein)

\$100 for the Best Anthem (Easter or Christmas)

\$100 for the Four Best Hymn Tunes

This series is open to all

A circular, giving full particulars, will be sent to anyone by addressing

THE LADIES' HOME JOURNAL, Philadelphia, Pa.

CHARLES FROHMAN received a letter from Kyrie Bellew, one day last week, in which Mr. Bellew wished him to undertake the management of himself and Mrs. Potter for a short tour in this country. The letter stated that the partnership which had been dissolved as between Mr. Bellew and Mrs. Potter was "the old one that terminated naturally on June 27," and continued: "Don't let that interfere with anything in the way of business with us if you can see your way to it." Mr. Bellew added that Mrs. Potter was enjoying great success. Mr. Frohman cabled that he had all he could attend to at present.

THE Union Square will open next Monday with Charles A. Gardner in Fatherland. Mr. Gardner, who is well known on the circuits, has not yet appeared in New York. He will be well supported, his company being headed by Emma Vaders and Henry Lee. Mr. Gardner will personate a guide of the Tyrol, and the scenes of his play are in the mountain region. The fourth set represents a gala day in Munich. Several of the accessory features have already been described in *The Mirror*.

WARWICK GANOR, a tenor from the Tivoli Theatre, San Francisco, who came East to join *The Tar and Tartar* company, has failed to make satisfactory arrangements, and in consequence thereof will not travel with that capable band of singers. It is possible that Mr. Ganor may go with *The Isle of Champagne*.

A. ST. LORENZ, manager of the Garden District Theatre, New Orleans, is in town, with headquarters at Taylor's Exchange, where he will remain until early in August to book attractions for his house. He intends to open his season about Sept. 15. The Garden District Theatre, which was built and owned by a stock company numbering about two hundred people, had an unsatisfactory season last year owing to the natural conflict of interest of so many proprietors; but the theatre has been transferred to a new and much smaller company, who are willing to let Mr. St. Lorenz manage the property as he sees fit. There seems little doubt that under his sole direction the house will do a good business, as it is in a popular part of the city and has no immediate competition.

LABOR DAY week, beginning Sept. 4, open at Grand Opera House, Columbus, O. Apply to J. G. and H. W. Miller, Klaw and Erlanger's, 25 West Thirtieth Street.

A. B. CONMERFORD, the *Mirror* correspondent at Newport, R. I., who is a prominent member of the Elks' fraternity, was honored by his brethren in that city recently. At the close of a meeting of the local lodge, Exalted Ruler Melville Bull, for his associates, gave Mr. Conmerford a beautiful Elks' badge, made from a special design, and enriched with diamonds and rubies.

J. K. M. RAY, a former comic opera comedian, will go on the road under W. H. Powers' direction in the Irish play of *Glendalough*, which is said to have been successful abroad.

AMONG recent engagements for A Knotty Affair company are Will H. Sloan, W. B. Danforth, Sally Cohen, René Ferrers, Hattie Haines, Louis F. Boos, Addie Barret Boos and others. John C. Rice has invented a new dance to be introduced in this play, and William M. Gray, last season in advance of Agnes Huntington, has been engaged to fill the same position with this attraction.

AGNES HERNDON's season will begin on Aug. 5. She will alternate her play of *La Belle Marie* with a new comedy called *Love and Politics*. Her manager, Joseph A. Jessel, reports that her time is all filled. Of the first twenty-four nights of her season, twenty are openings, and all in New England cities.

DE WOLF HOPPER, after a most successful professional tour of this country and an enjoyable pleasure trip abroad, will resume his labors at the Broadway Theatre on Aug. 15, when the 401st performance of Wang will be given. The baby song will again be sung. Della Fox will again greet her many admirers as Prince Mataya, and New Yorkers will again be subject to the enjoyable reign of the Siamese Regent.

VIVIAN EDSELL, formerly in society in Washington, who appeared in Augustus Pitou's company in *Across the Potomac* last Spring, has been engaged by Mr. Pitou for 1892-93.

TREWEY, who was a prominent figure in Herrmann's Transatlantic Vaudeville company two years ago, will revisit America again in October. He will present a novel sketch, with his wife, introducing music, jugglery, and new shadows.

WILLIAM H. YOUNG, comedian and stage manager with Robert Downing, is passing his vacation in the Catskills.

EDITH MAI, who has had success with several companies, during the coming season will play Harry, the sailor hero, in Manager Little's World.

MILTON NOBLES will begin his season in Chicago on Aug. 22. He will reach San Francisco on Nov. 7, opening at the Bush Street Theatre. His New York season will begin at the Union Square Theatre on Feb. 20, and will be devoted to his new comedy, *For Revenue Only*.

LOVE AND MONEY is the title of a melodrama to be sent on the road next season under the management of Thomas L. Diggins. The piece is by Robert Griffin Morris. The tour will begin in September in Chicago and Mr. Morris will go to that city to direct rehearsals. A strong cast is being engaged. Dora Vinton, who was leading lady with W. J. Scanlan and other stars, will originate the principal part.

ADA GRAY is spending her vacation with her sister at Somerville, Mass. Her season will open early in September.

CHARLES HANFORD has signed Edward N. Hoyt to play the title role in *Julius Caesar*. Some of Mr. Hoyt's friends see a resemblance between him and the bust of the noted ancient in the British Museum, as described in *Scribner's* by John C. Ropes.

MARION ARBUCKLE writes that the Players' Stock company, located for the Summer at Alexandria Bay, on the St. Lawrence, is still enjoying life. The company has its own yacht, in which it goes to Gananoque to play and returns the same night, taking supper from its own stores on board.

J. J. HEARD, a baritone, who has sung in New York social circles for several seasons, has been trained for the professional stage. He has recently been coached by Marta Ponza of the Abbey Italian Opera company.

J. J. FITZSIMMONS, who has signed to go with *The Old, Old Story*, declined an offer from a Summer concert company the other day, because his regular engagement will commence on Aug. 20. He is visiting in Orange, N. J., where he will remain until rehearsals are called.

BANKER PHELPS has been engaged by Frank W. Sanger to act as business manager for the company that will be headed by Minnie Seligman. Mr. Phelps will also do some work for the John F. Sheridan company.

FRANK M. CHAPMAN, a clever manager, who has been in retirement for a year or so, will again enter the field. Mr. Chapman will take out a small company to play a repertoire of comedies. His enterprise will soon be formally announced.



# THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

**HARRISON GREY FISKE.**  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, \$1; Half-page, \$2; One page, \$4.  
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NEW YORK. - - - JULY 30, 1902

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

CASINO—THE VICE REGENT, 9:45 P. M.  
ROSTER AND DIALS—VARIETY AND BURLESQUE.  
PALMER'S—THE MASCOT, 9:45 P. M.  
FOXY FACTOR—VARIETY, 9:15 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of *The Mirror* is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all else and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

## SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of *The Mirror* for the same period, without extra cost.

## IT IS NOT FINAL.

THE friends of young stage genius—and by analogy the opponents of the unreasonable methods of the Gessy Society—must not be cast down by the decision of Judge Andrews in the case of *La Recluse*.

This decision, which endorses the prohibition enforced by Mr. Gessy's agents against the public appearance of the child is but a preliminary step in the litigation of this case. Judge Dunnington will carry the matter to the General Term of the Supreme Court, in which tribunal it will probably be argued in October; and thence to the Court of Appeals, if such a step should be necessary. And the history of such litigations furnishes warrant for hope that the ultimate court will recognize exceptional cases, regard the rights of individual children, and decree a wise discrimination in the administration of such a law as that upon which this controversy rests.

In view of the fact that a broader and a fairer law—a result that followed the earnest movement started by *The Mirror* last Winter—will go into effect Sept. 1, it may seem that the continuance of litigation in this case is unwise. But the case involves a vital principle that the highest court should expound, to the end that rights may be better understood in cases that may hereafter arise with reference to the employment of children in the theatre. Such cases may be developed even under the administration of the new law, and a final adjudication on such a question will therefore be valuable.

In the meantime, and after the expiration of a few weeks, the new law will control. Under it children of the theatre may be licensed to perform, appearance in each case being determined by the Mayor of the city, who is to pass upon all applications for permission, and act as his judgment may dictate upon the facts in each case.

It is not probable that the present Mayor

of the city, or that any mayor who may hereafter be elected, will be so narrow in vision and so arbitrary in action as to perpetuate the Gessy method.

## PERSONAL.

KING.—E. S. King, treasurer of the Madison Square Garden, accompanied by Mrs. King, is at Sagatoga.

MARRINGTON.—Margaret Harrington, the writer of plays, is a guest of Mrs. Margaret Deland, at Kennebunkport. She will soon come to New York to attend the rehearsals of *Letterblair*, at the Lyceum Theatre.

ABNEY.—Henry E. Abney is homeward bound on the *Tedonic*.

PALMER.—Manager A. M. Palmer will sail for home on the *Normania*, on Aug. 27. He writes that there is a great dearth of good plays in London, and, unlike several metropolitan managers who have invested quite heavily in foreign wares, he had not at last accounts, found anything that appealed to him as likely to please people here.

CLAXTON.—It is said that Kate Claxton has retired from the stage. She is residing in Chicago with her husband, Charles A. Stevenson, who has abandoned the theatre for a commercial business.

HOLT.—Clarence Holt, who was a member of the Boston Museum last season, is traveling in the Northwest with his own company. Next season he will appear in *The Gilded Fool* with Nat C. Goodwin.

WILSON.—George W. Wilson, the character actor, has received the part that he is to play in Isaac Henderson's *Agatha*. He is delighted with it.

ALLISTON.—Lillie Alliston has been engaged to appear in *A Parlor Match* with Evans and Hoyt, at the Bijou in the Fall.

MILLER.—Henry Miller and his family have gone to Point Pleasant, N. J.

DREW.—Sidney Drew will star again next season. Before election he will appear in *That Girl From Mexico*. After election he will produce two new comedies.

HECK.—Gus Heege, the author of *Von Yonson*, is writing another play that will contain, he says, a character as novel as Von.

HAMILTON.—Charles Edward Hamilton, business representative of the Robin Hood Opera company, is in town for a few days on business. With Mrs. Hamilton he has been sojourning at the Buena Vista Hotel, Blue Ridge, Virginia, during the hot season, and that locality is so charming that he will return to it for the rest of the Summer.

KENSINGTON.—Grace Kensington, the contralto, who has appeared in *A Trip to Chinatown* during the past week, is from San Francisco. This is her first appearance on metropolitan boards.

ARTHUR.—Joseph Arthur has gone West to reorganize the Blue Jeans company for next season.

MORRIS.—Ramsay Morris has returned to town after a brief vacation, and is completing his bookings for next season.

THOMPSON.—Captain Alfred Thompson has received the contract to design the costumes for the pageant that will parade the streets of New York on Oct. 12 in celebration of the discovery of America by Columbus.

DE WOLFE.—Elsie De Wolfe will arrive from Europe on Aug. 22.

POWERS.—James T. Powers is to be seen on Broadway again after his flying trip to Europe. Mr. Powers says he saw nothing very remarkable at either the Paris or the London theatres, and that America is the best place, after all.

WILDER.—Marshall P. Wilder left town last week and started out on his annual Summer tour of the watering places. He has a lot of new English jokes.

MASON.—Mr. and Mrs. Jack Mason have been entertaining a series of lively house parties at their cottage in New Rochelle.

HANLEY.—M. W. Hanley has sailed for Europe.

HERRMANN.—Professor Herrmann has invented a new trick that he calls *The Disappearing Chinaman*. The marvelous part of it is that as the Chinaman disappears he reappears in another part of the theatre.

PARKER.—Georgie Parker and Lizzie Paine Milbank, who are sightseeing abroad with Miss Parker's father, will spend some time on the Island of Capri, where Miss Parker proposes to master the "tarantula dance" for importation. The Misses Parker and Milbank recently looked down into the sulphur-lined crater of sullen old Vesuvius, while visiting Naples; they attended the opening of the Christopher Columbus Exposition at Genoa, on July 10; and while in Rome they were granted a courtesy by His Holiness, the Pope, who graciously blessed some medals and rosaries for them in his apartments in the Vatican.

HARNED.—Virginia Harned is at Ocean Beach, N. J.—not at Narragansett Pier, as stated in last week's issue.

MAGEE.—George W. P. Magee's handsome yacht, *Lurline*, in command of its owner, who is treasurer of the Salvini company, was at Bar Harbor last week. Captain Magee is accompanied on his cruise by A. W. Cosley and Clarence T. Arper, of the Milton Nobles company. The party go to Halifax, and thence to Boston, making a cruise of six weeks.

JENKS.—The dramatic and musical departments of the *Boston Evening Transcript* are conducted by Francis H. Jenks, whose portrait appeared last week in *The Mirror*'s critic gallery, but he has the valuable assistance of William F. Apthorp in the musical work.

CROXTON.—Mary Croxtan and her mother are enjoying the Summer at Logansport, Ind. They will return to New York in the Autumn.

ALFRIEND.—Colonel Edward M. Alfrend writes that he is enjoying the Summer at the Prospect Park Hotel at Catskill, but he finds time to devote several hours a day to the new play on which he is engaged.

HAWORTH.—Joseph Haworth has long been a favorite with the Chicago public. He is now in that city rehearsing the principal comedy part in a local play called *On Change*, which is to be presented under the direction of members of the Board of Trade in that city, at Hooley's Theatre, commencing on Aug. 1. Mr. Haworth is the guest of prominent society people in that city.

## MINNIE SELIGMAN.

The handsome features of Minnie Seligman form the subject of *The Mirror*'s frontispiece this week. After a comparatively brief but singularly successful period of preparation and achievement as a member of various companies, Miss Seligman will enter the firmament of stars next season, where it is confidently believed by many that she will shine with the brightest of them. On the eve of a departure of such interest it is not amiss to survey this gifted young actress' career.

Miss Seligman was born in New York city twenty-four years ago. She made her theatrical debut in Elaine at the Madison Square Theatre under A. M. Palmer's management. Her next appearance was made as a member of J. H. McVicker's company in Chicago. She was engaged as understudy. Moths was in rehearsal. The actress who was cast for the part of Vera failed to meet with the manager's approval, and Miss Seligman was chosen to replace her. She had but two days to study the role, but she made a decided hit in it and she was instantly promoted to the post of leading woman in the company. It is worthy of note, by the way, that from that date to this she has acted only leading parts.

Miss Seligman afterward played, with unvarying success, the leading parts in *Midsummer Night's Dream*, *Ladies Day at Our Club*, *The School for Scandal*, *The Road to Ruin*, *Speed the Plough*, and several standard English comedies.

Miss Seligman returned to New York and the following Winter originated the parts of Vivian in *Raglan's Way*, Kate O'Neill in *Money Mad*, Edgeline in *The Cavalier*, and Isabelle in *A Nightly Power*. She was then engaged by Augustus Pitou as leading lady of his stock company, in which she played *Violet in A Modern Match*, *Margherite in Her Release*, and *Violet in The Last Straw*.

The coming season Miss Seligman will originate the part of Helene in *My Official Wife*, in which she is to star under Frank W. Sanger's management. The tour will begin in this city at the Union Square Theatre in November.

The foregoing outline embraces Miss Seligman's professional career up to date. It has been marked by remarkably rapid progress, and if its promise is borne out by future results there is no doubt that the actress will take high rank among the famous women of our stage.

From earliest childhood Minnie Seligman evinced dramatic talent. At school she carried off medals and prizes for elocution. At sixteen her father took her to Steele Mackaye, who offered to instruct her in dramatic art provided her father would sign a contract agreeing to place her under his management for a term of years. But parental prejudice against the young girl adopting the stage interfered with this proposal. A few years later circumstances compelled Miss Seligman to enter the profession.

## STOCKTON'S NEW THEATRE.

The Yosemite Theatre, at Stockton, Cal., of which Sid Newell is manager, was opened on July 12 by Charles Frohman's company in *The Lost Paradise*. The seating capacity of the new house is 1,300, and it is said to be one of the finest theatres in the country, not excepting the new houses in this city. In fact, Thomas Oberle, of the Frohman company, is reported in a local paper as saying that "there is nothing in New York to compare with this theatre for beauty," and William Morris, of the same company, is quoted as saying that it is a prettier and better theatre than any of the large cities possess. The architects of the new house, Wood and Lovell, who have built over forty theatres in this country and Canada, are said to be better satisfied with the Yosemite than with any of their other houses.

From pictures of the new theatre sent to *The Mirror*, it is evident that there is little extravagance in the above expression upon it. The structure, which is of the finest red pressed brick with terra cotta trimmings, covers an area of 150 feet square. It is of the Spanish style of architecture, with a touch of

Romanesque. Its interior is said to combine with rare beauty of adornment all the latest improvements and aids, and its safety is insured by many of the structural precautions now insisted upon in New York. The decorations are in yellow and ivory irradiated with gold leaf, the general effects being of the Empire style. The stage is thirty-eight feet deep, sixty-eight feet wide, and sixty feet high, and is perfectly equipped.

## MRS. SHAW CHANGES HER PLANS.

It was recently announced that Mrs. Alice J. Shaw was about to return to this city from abroad. News now comes that she has changed her plans, and that she sailed on Saturday from London for India, via the Mediterranean. Mrs. Shaw will stop at Gibraltar and other points. The tour upon which she has now embarked will include India, Japan, South Africa, and Australia. It is therefore impossible to fix the date of her return.

## THE PLANTER'S DAUGHTER.

Preparations are making for the opening of the Chestnut Street Theatre, Philadelphia, with *The Planter's Daughter*. Henry E. Hoyt is painting two of the scenes, one a night view, with burning lime kilns, and the other of the levee in New Orleans. A California horse trainer has the two horses to be used in the play, and the two principal people that will use the horses are training in Connecticut. Trained birds, dogs, and other animals will also be used. A large company is being engaged. George W. Larsen and Elsie Gladys will play the comedy parts. The organization, which will be the first one out directed by the New York Managers' Syndicate, will be known as the Metropolitan Stock company, and will travel in special cars.

## FOR A WOMEN'S AUXILIARY.

Marie Hiltorde, who is working assiduously to establish a Women's Auxiliary Association in connection with the Actors' Fund, has received the following expressions concerning the need and the expediency of such an aid to the Fund's work from Emma V. Sheridan-Frye:

The Auxiliary is needed and must be accomplished. I need not add another set of words to express what is every one's thought of the good it will do and the need there is for it. I shall best express myself by quoting: "Assisting the work of the Fund among women, in the hospitals and elsewhere; the cases of the unfortunate among the children of the stage. This should be administered by women. They ask no nobler duty, no higher honor."

Not only will those needing help get it the better for the service of women's hands in many cases, but the good to be derived by the women themselves in the act of such service must be given thought. Our lives grow selfish; home influences and home thought are missed, or nearly forgotten, in the round of work. We seem to have need of most of our charities for ourselves, a hasty test, an unconsidered signature to a subscription, and that is the sum of our thought for others.

This is particularly true of the great army of younger women, who, without home ties and responsibilities, are rapidly narrowed in heart by their ambitions, their own trials, their own successes.

All this is sadly hardening to a girl's nature; all this helps to give her the touch of that air which has come to be called, for lack of a better word, "professional." The auxiliary will bring to each woman's, each girl's heart a sense of the sad side of the life that may seem only bright to her; it is going to help her to find heart and courage for her own trials, because they are only a little of so terribly much. It will just supply the call upon her woman-side that she misses in her life.

It will make the American actress not only the brightest, the bravest, the cheeriest creature in the world, but it will set a new tenderness in her heart, and make her more a woman. But I have not denied her all this; I only want to impress the point which, being the less important, may misthought, that the work is going to be a beautiful charity to the workers, as well as a help to those served; a benediction to the one, a beneficence to the other.

I wish all success in the getting of the work in shape—the success that will attend its operation needs no solicitude. I am at your disposal for whatever I may do. This, of course, in the belief that the work will not be narrowed to the hands of those actually acting.

Many whose heart and best hopes in the line of work, or of interest in the stage may not be in the hands of those who act. Whoever is connected by any interest that is active in any form of stage work should be eligible for service in the auxiliary. Sisters, wives, mothers of those who act, play-wrights, and wives, mothers and sisters of those who write for the stage—there is little fear, I think, of making the circle too wide.

BOSTON, July 22, 1902. E. V. SHERIDAN-FRYE.

Thus far the project of the Women's Auxiliary has met only with encouragement from those in touch, or in sympathy with the Fund's work. When the scope of the idea is generally understood and appreciated there is no doubt that it will be universally approved and demanded.

## A FISH STORY.

Mr. and Mrs. J. Duke Murray arrived last week from Thatcher's Island, off Rockport, Mass., where they have been spending the Summer. They are the guests of Mr. and Mrs. Nobles, in Brooklyn. The Grand Duke is the color of a Comanche Indian, and weighs nearly three hundred pounds. His capacity for relating fairy stories about his fishing and sailing experiences is simply marvelous.

A few days before leaving Rockport he was fishing for mackerel a couple of miles out when a school of monstrous black fish came along. He harpooned one of them and was rapidly drawn out to sea.

When night came on he was still spinning through the water in tow of the blackfish, at the rate of eighteen knots an hour. His body had become tangled in the harpoon line. About midnight he contrived to reach his knife and cut the line.

At daylight he was picked up by a Portland steamer. He told a terrible story about being shipwrecked, himself being the only survivor, and that he had been nine days alone in the boat. He was given the best state-room in the boat, a new suit of clothes, fed on the dainties, lionized by the women passengers, and sent from Portland to Rockport on a free ticket.



## THE USHER.



Evidently it cannot be emphasized too strongly that the proposed law to punish swindling managers is intended to apply solely to dishonest persons, for in spite of the plain text of the bill itself and in spite of reiterated statements of the profession will persist in cherishing the utterly mistaken and baseless idea that the widely desired and undeniably urgent legislation which we are working to obtain is in some occult way going to affect honest managers with small capital.

As I have taken occasion to say, heretofore, honest managers do not make false representations in order to obtain actors' services, and it is only men who play that species of confidence game that the proposed law would punish.

Thus far actors—to a unit—who have expressed their opinions are heartily in sympathy with the movement. Indeed, could they feel otherwise in respect to a matter deeply concerning the interests of the entire profession? Can any one fail to see the need of a deterring legislative measure who looks back at the list of one hundred and thirty theatrical companies that met with disaster last season, and who remembers that more than fifty per cent. of the wrecks were not honorable failures but were unmitigated swindles?

Almost without exception, the objections to the proposed bill have emanated from actors who are also managers. They seem to lose sight of the real meaning of the Act in the groundless fear that the employers of actors will be embarrassed by it.

They shoud wide of the mark.

I am told that A. B. De Frece, the director-general of the Actors' Fund Fair, has been asked to organize and superintend a mammoth bazaar in aid of the Press Club's building fund and that the fair will probably be held next year. The Club expects to spend \$350,000 on its house, and it is hoped that a large portion of the required amount will be raised by the fair.

Speaking of the Fund Fair reminds me that Joseph J. Levy sends me this conundrum from Frisco: "Will you please tell me through your columns why Lawrence Barrett, once a prominent member of the Actors' Fund, was not represented on the Actors' souvenir spoon?" I don't know why, unless it was that the designer of the spoon had room for only five actors' portraits. The men selected were Forrest, Booth, Davenport, Jefferson and Florence. Perhaps Mr. Levy will say which one of these representative actors could have been omitted from the souvenir?

Mildred Aldrich, of Boston, is a journalist whose bright talents and delightful personality are known to hundreds of professionals.

Since she left the Boston *Home Journal*, Miss Aldrich's friends have wondered what new plans she had in view. Their pardonable curiosity may be satisfied now, for she is to blossom forth shortly as editor and proprietor of a weekly newspaper.

Miss Aldrich has bought *The Mahogany Tree*, a 16-page journal that was started six months ago. She will write the whole paper herself. It will represent the personal comment of a brilliant and observing woman on things in general.

The first issue under the new proprietorship will appear on Sept. 10. Meanwhile, although the fact of Miss Aldrich's purchase has scarcely had time to become generally known throughout the Hub, subscriptions have begun to flow in most encouragingly, and the prospects of liberal support and pecuniary success are radiant.

Good luck to *The Mahogany Tree* and to the journalistic hostess who is to grace its head!

The practical field for work by the proposed Women's Auxiliary of the Fund is analogously demonstrated by the Theatrical Ladies' Guild, of London.

This Guild, which has existed but a short time, is doing an immense amount of charitable work in a modest, earnest way. It was established through the efforts of the London *Stage*.

The Guild meets once a week. Its members—who are actresses and the wives of men connected with the profession—make sick, impoverished and struggling actresses their special care. They bring cheer and help to the sick-room; they drive the wolf from the door of poverty; they extend a kindly hand to women that need advice and encouragement.

One of the principal duties of the Guild is to make garments for their poorer sisters. This department of the undertaking is alone a source of great benevolence. An actress too much reduced to make a good appearance in seeking an engagement, or to dress a part when she has got one, is lifted out of her difficulties by the assistance the Guild renders.

Americans will have an opportunity to judge of the nature and quality of the Guild's work, for the Baroness Burdett-Coutts, impressed with the utility and benevolence of the little circle, is going to take specimens of their products to the Columbian Exhibition.

There is opportunity here for just such good work as the Theatrical Ladies' Guild is doing in London, and the Women's Auxiliary, in connection with the Actors' Fund, would be eminently qualified to undertake it.

Patti is not only queen of song but queen of farewellers.

To add a spice of interest to her next fare well tour she has consented to insert a clause in her contract with Manager Mayer which says that he "shall have the right to announce this tour as a positive farewell of Madame Patti-Nicolini in North America, and she binds herself to write him a letter on this subject, which letter he may publish."

That clause is decidedly and ingeniously Patti-esque when you come to examine it. In the first place, it inferentially acknowledges that the diva's many previous farewells were not "positive" farewells. In the second place, while it permits Mr. Mayer to announce the tour as the last, Patti cunningly refrains from agreeing that it shall be the last.

## GOSSIP OF THE TOWN.

HENRIETTA BARBER has returned to the city after a four weeks' visit in Washington, D. C.

RASH WEST and Virgie Arnold are the latest engagements for the Hands Across the Sea company.

THE DANGER SIGNAL will open the season in New England on Labor Day.

ALMA ST. ONG has signed with Hanlon's Superba company for next season.

GRACE CHASE mourns the loss of her father, whose death occurred at Holyoke, Mass., last week.

JOHN H. GARRISON, for the past four seasons business manager for Lewis Morrison's Faust company, has been re-engaged. The company will inaugurate their next season at Haverhill, Mass., Sept. 3. Faust will be presented in more elaborate style than ever.

WILLIAM F. CLARK, who has been playing with the Hardie and Von Leer company in England for the past seventeen months, has returned to this country.

FRED HODGSON, who has been associated with Henry Greenwall this Summer has withdrawn all business connection with the well-known Southern manager, and has removed his desk from the latter's offices at 1147 Broadway.

AGNES CODY has been engaged to play the leading female heavy in Newell Brothers and Dinkins' Operator Company. W. J. Morgan and company have furnished the majority of the paper to be used for the attraction, and it is said by experts to be the best work that well-known house ever produced.

THE lawsuit of Alba and O. W. Heywood against Dreyfus and Hart, at Jackson, Miss., for a breach of contract, has been decided in favor of the former, whose damages are assessed at \$150, with costs.

L. S. WYMAN, the German dialect comedian and singer, has engaged the following people for his musical comedy of *The Tyrolean*, which will open in August: Georgie Lester, Mabel Fostelle, Nellie Andrews, Florence Goetz, the children Flossie and Edith, W. A. Tully, James W. Forrest, George W. McCabe, C. N. Ludlow and P. A. Martini, leader of orchestra. Thomas R. Perry is manager.

THE Park Theatre is still without a manager. Hyde and Behman, lessees, have booked but one attraction for next season, and the rumor that Archie Ellis would manage the house is denied.

ADDIE CORA REED denies the report that she has signed with the Bostonians. She says she has not yet closed with any one for next season.

MAUD MILLER, of the Players' Stock company now at the Thousand Islands, has resigned from that organization to join A Royal Pass, which will open in Cleveland on Aug. 5.

REHEARSALS of Bulls and Bears, Bartley Campbell's comedy of the Stock Exchange, are called for Aug. 29. The cast is filled, and the piece will open at the Columbus Theatre on Sept. 19.

TONY PASTOR sailed on Saturday from Liverpool, on the *Servia*, accompanied by Birdie Brighting, Seely and West, the Detroit Brothers and Dave Kerwin. Miss Brighting and the Detroit Brothers will make their American debut at Tony Pastor's Theatre on Monday, Aug. 1.

AGNES STONE, the leading singer in the DeLange-Rising Opera company now filling an engagement in Chicago, is complimented by the *Inter-Ocean* of that city for her work in *Ermine*.

JAMES HORNE, who is engaged for the part of Captain Temple in *The Soudan*, has gone to the new actors' colony at Peak's Island, Me., to play leading business at McCollum's Pavilion Theatre for the Summer.

DEWOLF HOPPER sailed Wednesday for New York. A surprise awaits him here, in the form of a new elephant for Wang. Hopper's last communication to friends in New York was from the Eiffel Tower. Perched upon that eminence, he wrote that he was homesick enough to sing "Home, Sweet Home" next season with a pathos that even Patti would envy.

THE Olympia Quartette will be a feature of A Parlor Match next season.

MARCUS MORIARTY, author of *Irish Loyalty*, in which Andrew Mack will star next season, has been engaged by Sidney R. Ellis for the company that will support Sadie Scanlan.

FRANK KARRINGTON, who has been engaged to originate the leading part of *Tom Danson*, in *Underground*, will be featured in that role.

HENRY LEE is at the Grand Union, Saratoga.

WILLIAM J. McALLISTER, the advance agent, son of William McAllister, once a famous minstrel, was in Saratoga last week.

FLORENCE MALCOLM sailed for London on Saturday by the *Aurania*, under contract to Imre Kiralfy for a leading part in Venice, at the Olympia.

CHARLES NOEL DOUGLASS, formerly of the Kimball Opera company, but now in the Surveyor-General's office in Helena, Mont., and Grace Zublin, who had played soubrette parts in several companies in the East, were married on July 11 at St. James' Church, Roseman, Mont., by the Rev. F. B. Lewis.

E. E. McFADEN has been engaged for leading juvenile business with Agnes Herndon, and is now rehearsing.

JOHN E. MILES closes a successful eight weeks' engagement with the Marquette, Mich., stock company on July 30, and will spend his vacation at Danville, Pa., rejoining the Ida Van Cortland company about Sept. 1. Mr. Miles speaks well of managers Ross, Valentine and Butler.

MARIE DANIES—and not Daniels, as printed last week—will be a member of W. H. Crane's company.

ODAR, the aerial artist, is resting at Rockaway Beach.

WILLIAM BUCKLEY DELBANTY, the comedian, known as Billy Buckley, was transferred from the Ward's Island Insane Asylum to Bloomingdale, on Tuesday, through the instrumentality of the Actors' Fund.

LABOR Day week, beginning Sept. 4, open at Grand Opera House, Columbus, O. Apply to J. G. and H. W. Miller, Klaw and Erlanger's, 25 West Thirtieth Street.

Mrs. AGNES MILLER, who arrived from Europe several days ago, has signed a season's contract with Charles Frohman. Last season she was a member of Mr. Palmer's company. She will appear in *Settled Out of Court*.

LOUISE LA VERNE is in Chicago to originate the leading part in *On Change* with Joseph Haworth at Hodley's Theatre July 31.

CARRIE LIVINGSTONE, formerly of the Gus Williams' company, was married at her home in Youngstown, Ohio, July 10, to Mr. Kundig, a wealthy book publisher of Geneva, Switzerland. The bridal couple have since sailed for their future home in Geneva.

THE Time Will tell company, which will go out under the management of Williams and Magee, and open at the Palace Museum, Boston, Aug. 1, will enroll among its members, Billy Williams, Dan Lacy, Robert Magee, Larry Tooley and wife, and Rachel Renard.

LOUISE DEMPSEY will play the queen and lead the amazons with Hanlon's Superba company next season.

WILLIAM WHITECAR has returned from a four weeks' rest in the Catskills. Mr. Whitecar will be a leading member of Lillian Lewis' company.

EUGENE ROBINSON, manager of the Paul Kaurar company, who has been quite ill and confined to the Eye and Ear Infirmary, is much improved. His company will open the season Sept. 3.

E. D. WILT, manager of the Grand Opera House, Pittsburg, is in the city. Mr. Wilt's theatre will be run as a popular price house next season.

LAWRENCE MARSTON is negotiating for the sale of his play, *Credit Lorraine*, which was produced with considerable success last season by the Lillian Lewis company.

ROSE ADRIEL is summering at her home in Jamestown, N. Y. She will go with the A. C. Sidman company which will open at Hornellsville on Aug. 15.

JUSTIN BANIER, of the Uncle Rube company is spending the Summer at his home in Corning, N. Y.

A. C. MOORE, of the Royce Comedy company, is enjoying his vacation at his home in Providence. He will go again with the Royce company next season.

KITIE BAKER, the zither player, is summering at Saratoga.

MANAGER D. J. SPRAUE'S A Social Session will open its season of forty weeks on Aug. 15. The company includes William S. Gill, Harry B. Roache, Frank Emerson, Frank B. Rhodes, Kate Sprague, Grace Milburn and Annie Whiting. The Black Hussar Band, under the direction of Edward E. Nickerson, and the Star Orchestra with Edward F. Balch as leader, will accompany the company. The piece has been entirely reconstructed.

ED. SULLIVAN has signed with the Milton Nobles company.

T. A. HALL will again travel with the Lotta company. Many years ago, when Lotta was quite a young soubrette, and first attracting attention, Mr. Hall was her stage manager, and produced all the plays for the little lady.

HENRY LEE is energetically moving about in search of actors to give an open-air performance of *As You Like It* on the lawn of the Grand Union Hotel, Saratoga. Rose Coghlan will be the Rosalind, and most likely Maurice Barrymore will play Orlando. Mr. Lee, Charles Hagar, and other prominent actors will be in the cast.

MARK THALL, of San Francisco, is in the city.

The following is a partial list of the people engaged to support Richard Mansfield. W. J. Ferguson, D. H. Harkins, W. N. Griffith, Arthur Forrest, F. Finch Smiles, F. C. Butler, William Byles, A. G. Andrews, Charles Lunbeck, Beatrice Cameron, Mrs. Julia Bratton, Kuhne Beveridge, Eleanor Markillie, and Rolinda Rambridge. When the company is complete, it will embrace forty-two people. John P. Slocum will continue to manage Mr. Mansfield's affairs. The season, which opens Sept. 3, will be a very long one. Mr. Mansfield will make a six weeks' tour of the South, his first visit to that territory as a star.

IDA O. M. ROBERTS, who is summering at her home in Lowell, Mass., will go with Cosgrove and Grant's The Dazzler company next season.

JOHN HENSHAW and May Ten Broeck, the stars of *The Nabobs*, are passing the Summer very pleasantly at "Breeze Cottage," Plymouth, Mass.

ANNIE BARTON, who starred in *Sea of Ice* and *Dad's Girl*, has been secured for Macquerite in Manager Leslie Davis' spectacular Faust next season.

A DAUGHTER of Francis J. Magin, of the Chicago Board of Trade, has written a play for Joseph Haworth, called *On Change*, which will be first played at the Alhambra in the city on July 31.

SALLIE MAHON will be a member of Campbell and Radcliffe's Bulls and Bears company. All the people have been engaged for this organization.

MA. DAVIS, representing the National Printing Company, of Chicago, has arrived in the city, as has also Manager John Macanley, of Louisville.

FRANK MAYO will open his season in August and move along in the same even and profitable manner, presenting his twenty-five years' success, *Davy Crockett*.

WILLIAM STEVENS, late tenor with the Juch Opera company, has managed to get back to New York from San Francisco. Mr. Stevens tells a most interesting story.

ARTHUR FORREST will play the leading juveniles with Richard Mansfield next season.

CHARLES COWLES talks of starting in a Yankee play.

BILLY WILLIAMS has signed with the Telephonia Musical Burlesque company.

EDWARD J. ABRAHAM, manager of Rosabel Morrison's *Danger Signal*, and Lew Morrison's Faust companies, has lately invested in Westchester county real estate.

CYRUS, the dancer, with Cleveland's Minstrels, has introduced the "Ta-ra-boom-de-ay" affair. She was instructed in it by Barney Fagan, who is said to be teaching her a new dance.

ADRIEL CLARKE returned from Cape Cod on Friday. She stopped a few days at Onset Bay. She will soon join her friends in Detroit for a tour on the lakes as far as Duluth.

JOE W. HARRIS is at Crescent Beach, Mass., displaying his proficiency as a swimmer. He has signed with the Hanlon Brothers. It will be remembered that Mr. Harris went to Australia with E. E. Rive to play the Lone Fisherman in *Evangeline*.

FLORENCE GLENWOOD and child and Ed. Mackay have been engaged for Thomas W. Keene's company.

LABOR Day week, beginning Sept. 4, open at Grand Opera House, Columbus, O. Apply to J. G. and H. W. Miller, Klaw and Erlanger's, 25 West Thirtieth Street.

THE TICKET-OF-LEAVE MAN will be presented at White Plains this week with the following people in the cast: Harry Colton, Alf. Beverly, Donald Harold, Frank Roberts and wife, May Thompson, and Clara Coleman. The entire company, with the exception of Mr. Roberts, who is at present taking the gold cure at that place, will leave New York for the occasion.

ANDREW BARK, who will star in *Irish Loyalty*, will have as members of the company, J. H. Sturgis, Elsie Jones, Daisy Andrews, J. H. Cormack, and Rachel Dean. Emil Kingsburger will be the leader of the orchestra.

LEO HARRISON has signed with the Pair of Kids company.

OLD JED PROCTY will open its fourth season at the Boston Theatre on Aug. 3. Dora Wiley will play her old part in it this season.

ROBERT MANTILL will open his season at Proctor's Theatre on Aug. 29 with *The Face in the Moonlight*. The play will be tried in Buffalo a week before its introduction here. Mr. Mantell has secured the American rights of a play founded upon a romantic story of Scottish border life, some of the incidents of which are historical. He is expected to return from his trip abroad early in August. It is stated that Mr. Mantell's contract with Proctor and Turner is on the basis of \$100 a week and a share of the profits.

CARMENITA celebrated her twenty-third birthday in Charleston, S. C., July 16. The male members of the Deshon Opera company gave her a handsome mouchoir case and some Spanish lace handkerchiefs, while the ladies' gift was a gold souvenir spoon. The fair dancer set forth a champagne supper at the St. Charles Hotel.

AS YOU LIKE IT was played on the lawn of Henry Asbury's country seat at Oak Lane, Pa., last Thursday night. The rural setting was picturesque, and electric and calcium lights hidden in the foliage illuminated the scene. Arthur Lewis played Orlando, and his wife, Zeffie Tilbury, was the Rosalind. Frank C. Bangs was the Jacques, and Lydia Thompson personated Audrey. Sixty-five people took part.

WHILE rummaging among the legal papers in the District Court clerk's office at St. Paul, Minn., on Thursday, a reporter dug up an unpublished decree of divorce. Walter B. Dean, of Baltimore, eloped to Minneapolis on Nov. 21, 1889, with Anna Funk, whose mother objected to their association. The elopers were married. Thereafter Dean was connected with the Harris chain of theatres. Mrs. Dean applied for a divorce, naming Frankie Fuller as co-respondent. The divorce was granted, but the matter had been kept quiet.

W. B. ELMENDORF has been engaged as business manager for the Davidson-Austen Guilty Without Crime company. Irving Williams, a well-known actor, has also been engaged for this company.

E. B. ADAMS, having completed a three weeks' engagement at the West End Casino, Coney Island, has gone to the Kingsland Casino at Rockaway Beach for two weeks.



## CHARLES M. SKINNER.

Brooklyn, while it assumes an independent metropolitan importance, is regarded by people on this island as a suburb of New York and one or two of its newspapers, for some internal reason—perhaps the possession of brain explains it—daily give evidence in favor of the home idea.

The *Eagle* is a newspaper whose fame is not bounded by municipal lines. It is metropolitan in its success and national in its reputation. The scholarly McKelway, a Regent of the University of the State, and the possessor of a vocabulary that no pocket lexicon can comprehend, is the accomplished editor. That he has a departmental staff of note is well known. The dramatic, musical and art editor of the *Eagle*, Charles M. Skinner, is one of the cleverest men on the writing force of that paper.

Mr. Skinner is a cosmopolitan in experience. His life has not been altogether sedentary. His adventures are interesting. He was born in Victor, N. Y., in 1852. His ancestors were Puritans. He is the son and the grandson of Universalist clergymen, and the eldest of four children, of whom the second is Otis Skinner, the well-known actor.

When the subject of this sketch was but a year old his parents took up residence in Cambridge, Mass. In that city and in Hartford, Conn., Charles passed his youth, studying at the high schools in both places. His father, although a clergyman, believed in the theatre; and he often took Charles with him to see the performances at the Boston Museum, where the father had quite an acquaintance among the actors.

As he grew up, Mr. Skinner himself had dramatic ambitions. He was a figure in amateur companies of very young laos, and when ten years old he wrote a play that was produced to a crowded audience. The theatre was a cellar, and the admission fee was two cents, an additional penny being exacted for a reserved seat. His brother's first appearance was in another play written by Charles. This was produced in a barn, and the scenery was described on the side of that building with chalk.

At the age of sixteen years, Charles became a sailor. He was of the crew of a merchantman that made the voyage from Boston, via St. John, N. B., to Liverpool, with a cargo of lumber. The mates of the vessel were cruel, beating the young mariner without mercy, and as a consequence he left the ship in Liverpool, and returned to his native land in the steerage of a vessel on which he had the close association of a thousand immigrants of strangely assorted characters, colors, and habits.

Mr. Skinner shifted about from one employment to another for several years. He followed printing, book-keeping, collecting, and after enlisting with the First Regiment, Connecticut National Guard, made a timid entrance upon journalism as editor of a regimental paper. He subsequently came to New York to find work on a paper, but failed; and having spent his slight fund for maintenance, found it desirable to return home. He says that he left New York with bitterness of heart and two cents, and accomplished the journey in the good old Thespian fashion, on foot.

Mr. Skinner joined the staff of the Brooklyn *Times* in the Fall of 1873, and from that time onward was actively engaged in newspaper work, with the exception of one Winter, which was devoted to the study of medicine. He made a short European tour, and four trips through the West, and after his return gave illustrated lectures.

Outside of newspaper writing, he has done some magazine and general work. In a dramatic partnership with his brother, Otis, he wrote the *Red Signal*. This play was produced in Chicago in 1889. Mr. Skinner also wrote a new act for *Stedea*, that was in Margaret Mather's repertoire during the season of 1891-92.

In 1895 Mr. Skinner accepted an offer from the Brooklyn *Eagle*, and in the following year assumed his present position on that paper.

## DANIEL FROHMAN NONE.

Daniel Frohman, manager of the Lyceum Theatre, arrived in New York by the *Maya* on Wednesday, and departed almost immediately for Long Branch in search of rest after two months of activity abroad. Mr. Frohman returned to the city temporarily on Monday.

In London and Paris Mr. Frohman saw about everything in a theatrical way on view. And like other American managers, he brings several things from the foreign market to exhibit here.

Robert Buchanan's play called *Richard Sheridan*, founded on the life of the brilliant author of *The School for Scandal*, was bought by Mr. Frohman. The character of Richard Brinsley Sheridan is not new to the stage, but it had never been made a central figure until Mr. Buchanan so treated it. The new drama deals with the elopement and marriage of Sheridan and Miss Aubrey, and incidentally treats of the dramatist's disappointment over the failure of *The Rivals* upon its original performance. Mr. Sothorn, whose season at the Lyceum will open on Aug. 15 in Letterblair, will produce Richard Sheridan during his engagement.

Mr. Frohman has provided generously in the matter of plays for his stock company, having bought dramas from Pinero, Sardon, Sims, Buchanan, Raleigh, and B. C. Stephenson, the author of *Impulse*. Mr. Frohman also secured Prince D'Arrie, in which Madame Hading is now appearing. It is a society drama of contemporaneous interest, and will be adapted to this atmosphere.

Mr. Frohman's stock company, which will remain unchanged, will open its city season about the middle of November. The first play to be presented has not yet been decided upon. C. P. Flockton and Mr. Harbury will be added to Mr. Sothorn's company, which will otherwise remain the same as last season.

## OUR DRAMATIC CRITICS.



CHARLES M. SKINNER.  
OF THE BROOKLYN EAGLE.

The Kendals have agreed to return to this country during the year of the World's Fair, and Mr. Frohman says they will bring two new plays and a first-class company. Mr. Dodson, of the Kendal company, will engage with Mr. Frohman upon the expiration of his present contract.

Mr. Frohman declares that the marvelous success of the London season is the opera. He predicts that Madame Calve, who has been engaged by Mr. Abbey, will create the sensation of the next New York opera season. The other successes in London, Mr. Frohman says, are *Venice*, *Buffalo Bill's* show, and the music halls.

## LARRY THE LORD.

The new operatic comedy, *Larry the Lord*, in which R. E. Graham, paradoxically described as "the graceful awkward comedian," will star, has many original songs, new music to fit them, and offers several novelties in other lines. One of the scenes travesties hypnotism, and in another scene there is a mechanical novelty in the form of a panoramic scull race. Mr. Graham is the author of all the new songs. The managerial connection of H. Greenwall with *Larry the Lord* inspires confidence in the venture.

## THE UNION SQUARE THEATRE.

Managers Greenwall and Pearson are re-decorating the Union Square Theatre at an estimated expense of \$10,000. Although this theatre has long been one of the prettiest in New York, the present improvements will lend much to its attractiveness. A good list of attractions has been secured for the coming season. Following the engagement of Charles A. Gardner, the German comedian, come the German Lilliputians, Minnie Seligman in her new play, *Thomas W. Keene* in a Shakespearean revival, and others. There is very little doubt that the Union Square will experience a highly profitable season under the new management. Henry Greenwall will remain in New York permanently and attend to the immediate management of the theatre.

## J. P. SULLIVAN'S TOUR.

J. P. Sullivan, who has been starring in England and Ireland for the past two years in his successful realistic Irish comedy-drama, *Leaves of Shamrock*, has arranged for a tour of America with his transatlantic success, under the direction of E. M. Kantor and Henry Dublin. James L. Lederer has been engaged as business manager. The management promise an elaborate scenic production. There will be a number of mechanical and sensational stage effects, prominent among which will be a water wheel, ten feet high, over which Mr. Sullivan will be carried while it revolves at full speed.

The company will be fully equipped with a great variety of wall and window printing, and it is intended to "circus" the attraction. Mr. Sullivan has brought a number of advertising novelties from Europe which will be used on the road. Two of these are a "match-box and pill-box" which, although resembling these articles strongly as far as the exterior is concerned, are not filled with either matches or pills, but contain small advertising devices. A competent company will be engaged. In fact, the roster is nearly completed.

Everything will be done to send the company out in excellent style, and it will be "boomed" for all it is worth. The time is nearly all filled. The remaining open time may be obtained from George W. Lederer, 1150 Broadway.

## MR. COMSTOCK'S ENEMIES.

As *The Mirror* has already announced Alexander Comstock has arranged with the Stewart estate to manage Niblo's Garden. His plan of campaign is one that has every chance of success. He will present an excellent line of attractions at a scale of prices so low that it will appeal to enough of the 600,000 downtown population tributary to Niblo's to make the venture profitable.

Mr. Comstock is a young man of energy, integrity and experience. He has been identified with theatricals in this city for twelve years, and his salary as a business representative grew from \$15 a week to \$125 a week during that period.

Mr. Comstock was Richard Mansfield's first manager. J. H. Haverly looked upon him as a trusted lieutenant. Gilmore and Tompkins—a most conservative and exacting firm—thought so highly of his abilities and his probity that they made him their chief executive in this city and retained him in that responsible position for four years. He managed Dockstader's Minstrel entertainment with great success. And now the thirteen Stewart heirs have severally and collectively entrusted him with their interests at Niblo's.

It would be unnecessary on this occasion to dwell upon Mr. Comstock's career were it not for the fact that some disreputable and malicious enemies of his are now engaged in a conspiracy to slander the young manager and injure his prospects. Considering the origin and personnel of this pestiferous crew, Mr. Comstock is to be congratulated on their enmity, for it is a certificate of good character *per se*, and an eloquent proof that its object is worthy of the respect and the confidence of decent men.

These miscreants, it is said, have been active during the past few days in hatching some sort of "story" that they imagine will harm Mr. Comstock in his new venture. They have sent to the representatives of the Stewart estate with a view to spread their lies and slanders in that quarter. But Mr. Comstock has a record that speaks for his honesty and his truth, and the labels of a coterie of notorious "crooks" a term that is not in any sense a misapplication in this connection—are not to be feared by him.

We are certain that Mr. Comstock, whose reputation for square-dealing cannot be impeached successfully, has the confidence and the good wishes of the profession.

## THE NEW TRANSATLANTIC LINE.

The Atlantic Transport Line, of Baltimore, has recently established a line of passenger steamers, plying between New York and London, and the enterprise has been so well managed that it is rapidly growing in popular favor.

The *Manitoba*, one of the pioneer passenger ships on this line, is now in New York after a successful passage from London to this city. Her time was 10 days, 23 hours, 9 minutes, and from New York to London 10 days, 23 hours, 15 minutes, giving an average speed of 13.2 knots an hour for the round trip.

The *Manitoba* is under the command of Captain R. Griffiths, an experienced navigator of the Atlantic, and one who understands not only how to manage a ship, but also how to make things pleasant and agreeable for the passengers in his charge. On the ship's arrival at Tilbury docks a special train with saloon carriages attached conveyed the passengers on board, and within an hour after they and their baggage were landed at Fenchurch Station in London, which is a convenient centre in the City.

While the *Manitoba* was in London many alterations were made in the saloon, so as to increase the passenger accommodation to seventy-five. The saloon is handsomely fitted and upholstered in blue velvet. The sleeping berths have all the modern improvements, and the entire ship is equipped with electric lights and bells. Particular attention has been paid to ventilation, and as the berths are all under the mid-ship house the motion of the vessel is greatly reduced and the chances of sea-sickness minimized.

The *Mohawk* and the *Massachusetts*, sister ships of the *Manitoba*, are being fitted up with comfort and convenience, similar to those of the *Manitoba*. A very handsome model of the *Massachusetts*, which cost over \$2,500 to construct, is on exhibition at the company's office, No. 4 Broadway, in this city.

## A CHANGE OF PLAY.

Manager J. K. Strasburger will neither produce nor manage Whitman Osgood's version of *The Boomaladdy* but has placed the material for a military musical comedy in the hands of a well-known author for construction. All the novel features, including the military band, and music by Professor Sousa, will be retained in the new production, the name of which and the cast will be announced next week. It is said that the author of *The Boomaladdy* insisted upon new enactments that Mr. Strasburger would not consider. The *Boomaladdy* is now in the hands of Elizabeth Harbury.

## MATTERS OF FACE.

The members of the company to support Richard Golden in *Old Jed Prothy* are called to assemble on the stage of the Boston Theatre on Thursday, Aug. 4, at eleven o'clock, a. m.

John C. Rice will again take out *A Knotty Affair*, and Manager Harry Sloan has engaged the best company that has yet supported him to present the play.

H. E. Henderson, manager of the Opera House at Kokomo, Ind., during the Summer has had his house thoroughly re-fitted and enlarged. New scenery, electric lights, and folding chairs have been introduced and the house now contains all modern conveniences.

Joe Gould is to be the manager of an opera house now being built at Mt. Carmel, Pa., to be known as the Burnside Post Opera House. The new house will be ready for opening about Oct. 10, and an opening attraction is wanted.

Katie Mayhew may be engaged for leading business, character, comedy or comic opera. Miss Mayhew has a fine mezzo-soprano voice. Letters may be addressed in care of this office.

The Phelps Music Company offer \$25 for a bright and lively march, gavotte, polka or other piano piece. The music must be simple yet brilliant; nothing elaborate is wanted. See particulars in another column.

Walter Brown, late of the Savoy, London, may be engaged as character comedian or baritone.

This is the second season that Alice Brown has been with The Witch company, and by her excellent work she has won a postmortar in advance of that in which she originally joined them.

Adele Belgarde and her husband, A. J. Butler, invite joint or separate offers for next season. They have both won an enviable position by faithful and conscientious work.

Caroline Hamilton will this season travel with the Robin Hood Opera company, presenting the opera in which the Bostonians won immense favor last season.

A capable actor is wanted to play a part similar to Colonel Carter in *Colonel Carter of Cartersville*. Address "First-Class," care of this office.

The new Academy of Music, Jersey City, will open its regular season about Sept. 1. The week of Sept. 5 (Labor Day week) is still open, and Manager Frank Henderson would like to hear from a first-class attraction to fill this time.

Minnie Cummings is at liberty for star or special engagements, with new and attractive plays. Responsible managers only are invited to correspond with her.

The Garden District Theatre of New Orleans, formerly known as the People's Theatre, will be run at prices ranging from 25 cents to \$4 the coming season. Manager St. Lorenz wants a first-class stage manager and carpenter.

George W. Rife, manager of the Holiday Street Theatre, Baltimore, desires an attraction for the week of Aug. 22.

A first-class comedy-drama with attractive printing is wanted. Address Dramatic, East Rockaway, L. I.

Persons desiring to engage a suite of rooms suitable for club purposes and meetings, should address Club Committee, care Low's Exchange, New York.

Bob Watt announces that he has for sale a new comedy entitled *A Puff of Smoke*. It is a comedy with good plot and possesses many drawing elements. He also states that he is prepared to write original plays of all kinds, revise and reconstruct comedies and dramas and attend to any kind of theatrical literary work. His address can be found in another column.

L. S. Weed, manager of Jack Summers in *Jerry*, announces that any person warning managers not to allow him to produce his play will be prosecuted for criminal blackmail.

Agnes Burroughs, a capable actress, and a sister of Marie Burroughs, has been engaged as leading woman with the Thomas W. Keene company for the coming season.

GERALDINE McCANN and Florrie Chase have retired from the Trip to Chinatown company, and their places are now filled by Katherine Davenport and Carrie Boelen.



## THE PROPOSED LAW.

Signatures to the petition that will be presented to the Albany legislature during its next session, urging the need of the "Act to Punish Frauds Committed Against Actors" are multiplying rapidly. Several hundreds have been received at the Masonic office, and the blanks at the various exchanges, clubs, etc., are filling up quickly.

When the legislature meets the demand for the proposed law to punish swindlers and to protect actors will be backed up by thousands of professionals, including nearly all the representative actors and managers.

We expect shortly to be in a position to announce several important steps that will be taken to prepare the way for the passage of the bill. Meanwhile, discussion of the measure and approval of the movement continues steadily. The subject is one that opens a wide range for debate, and it is found that many side-issues are coming to light, the uncovering of which will enable managers as well as actors to see clearly both sides of the calling, and the defects and difficulties that beset each class in transacting business mutually.

From Mr. O'Neill we have received the following hearty and unqualified expression of good wishes for the movement:

NEW LONDON, Conn., July 23, 1902.

To the Editor of the Dramatic Mirror:

SIR.—The fight against "phoe-string" managers is a step in the right direction and must ultimately result in doing honest actors and managers a great deal of good. Success to the bill! I am heartily in favor of it. Yours very truly, JAMES O'NEILL.

From Miss Jansen comes the following letter:

WESTBORO, Mass., July 2, 1902.

To the Editor of the Dramatic Mirror:

SIR.—In a recent issue of THE MIRROR appears the draft of a proposed bill, to be submitted to the New York Legislature at its next session, entitled "An Act to Punish Frauds Committed Against Actors."

That the theatrical profession in general needs adequate protection against fraudulent and irresponsible "managers" is unquestionable. The misfortunes and hardships resulting from breach of contract in such cases are so common, that they have long been one of the stock "jokes" of the humorous press, and it seems time that some of the "laugh" should be on the other side.

Any movement that may tend to prevent or lessen this evil, merits hearty endorsement. Its promoters deserve the support and encouragement not only of those directly concerned, but of everybody who believes in justice and fair play.

The effort in this direction should succeed in New York, and other States ought, where necessary, to follow suit. Very truly yours,

MARIE JANSEN.

Mrs. Golden writes as follows:

RUFFALO, July 17, 1902.

To the Editor of the Dramatic Mirror:

SIR.—Although a little late, allow me to acknowledge the compliment I feel in the request to express my opinion of the proposed bill. It has my entire sympathy, and I sincerely hope it will become a law.

Singers, as well as actors, have much to thank THE DRAMATIC MIRROR for, and that it may be successful in such a worthy cause is the wish of. Yours truly, GRACE GOLDEN.

From Miss Clarke we receive this encouraging and gratifying message:

ONSET BAY, July 20, 1902.

To the Editor of the Dramatic Mirror:

SIR.—I appreciate your request for my views regarding the matter of a State law for protecting actors from swindling (alleged) managers.

In years gone by I have been duped and cheated, but age and experience have taught caution. I am glad that the endorser of the bill do not omit their thanks to THE MIRROR—a paper which has always been the actor's friend. Long may it wave! Yours heartily, ADELE CLARKE.

Mr. Arbuckle also sends his good wishes in the following note:

ALEXANDRIA BAY, N. Y., July 22, 1902.

To the Editor of the Dramatic Mirror:

SIR.—I heartily commend and compliment THE MIRROR on its thoughtfulness in instituting the "fraud" movement and I sincerely trust it will be, as all the crusades of THE MIRROR have been, eminently successful. Sincerely yours, MACLYN ARBUCKLE.

Miss Wheeler expresses her sentiments thus:

HELMAR, N. J., July 21, 1902.

To the Editor of the Dramatic Mirror:

SIR.—In regard to the bill for the punishment of frauds committed against actors, I will add my mite in the way of hearty well wishes for the undertaking. Yours very truly, MAY WHEELER.

Mr. Morton supplements his letter of last week with the following communication in which he counters on the manager who wants a law passed to punish "counterfeit actors."

NEW YORK, July 25, 1902.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly permit me to correct an error of punctuation which somehow crept into my letter published in your issue of last week? The error somewhat changed the sense of the meaning intended.

Instead of having a period after the word "chances," and having the word "at" commence a new sentence, the reading should have been as follows: "The supply of professionals is so much greater than the demand that even good artists, as well as the poor ones, the amateurs, the importations, and graduates of schools of acting, will many times have to take their chances, at the same time knowing how frail is the craft in which they are about to embark."

I should also like to say a little about the manager you referred to last week, who said "there is no excuse for an actor who accepts a position with an irresponsible manager," and who also stated that in his opinion a law should be enacted against "counterfeit" actors.

As I have before observed the supply of actors and actresses being greater than the demand, professionals are compelled, in order to make an effort for their living, to sometimes engage where there is great reason for doubting, for when the good engagement cannot be procured, there is no alternative but to take the poor one, buoyed by the hope that it may prove the reverse. Acting is the actor's living. Some know of no other way to earn a livelihood than by their profession; therefore those cannot leave it and follow any other calling.

It is utterly impossible for an actor to be inflexible in his judgment concerning an engagement, and no matter how carefully he may look before he leaps, through misrepresentation and false appearances, he purchases, despite himself, will be deceived.

Is there no excuse for a manager whose perspicacity does not prevent his investing in a losing attraction and making other mistakes of judgment? There can be excuses for such things, but I do not consider there can or should be for the manager who, while constantly playing to bad business, and with salaries unpaid, makes no effort to retrench and improve business, but instead is rarely seen at the theatre carrying a man about the country to attend to his business for him, while he loafs about the hotel or streets, the expenses of said man keeping up much out of the actors' pocket, and said man being an absolutely needless expense.

There should be no excuse for the manager who, through misrepresentation, causes his company to suffer, not for the one who, while there is a paucity of the "needful," seldom if ever, goes near a theatre in the daytime, though the local manager may much desire his presence, said presence being oftentimes in bad.

The manager who does nothing in the way of press work, and whose time is largely taken up to the neglect of business, acting as escort and so forth to his and so is inexcusable.

I could cite many examples similar to the above, where, though no intentional fraud existed, the counterfeit, the business of the article, was most palpable. Well, we have the very satisfactory reflection that the most of our managers are agreeable gentlemen, eminently able and honest in business and to whom "An Act to Punish Frauds Committed Against Actors" can in no way apply. Respectfully yours, GEORGE BUCKLER.

We have received several other interesting communications on this subject, which lack of space compels us to omit this week. We repeat that we shall be glad to receive and give publicity to the views of all professionals who are concerned in this important movement to ameliorate the actor's condition.

## GEORGE BUCKLER'S TOUR.

George Buckler, the tragedian, will tour the coming season with an excellent company supporting him, and will present a repertoire of classical plays, including Richelieu, Hamlet, Damon and Pythias, Still Waters Run Deep, Retribution, and The Ironmaster. Mr. Buckler has been favorably received by the press and public in previous seasons, and he will probably be successful in his present venture.

## CLEANINGS.

ANNE WARD TERRY will not go on the road next season until after election.

ADELE CLARKE has returned to the city.

The week of Aug. 22 is open at the Auditorium, Kansas City. This will no doubt be a great week as a large gathering of the Knights of Pythias is expected.

The Newell Brothers have signed Agnes Cody for The Operator.

Dani Davidson has signed Palma Collins and Charles Wayne for Guilty Without Crime.

Mr. and Mrs. EDWARD BELL have been engaged by Manager Holland for the season at the Girard Avenue Theatre, Philadelphia.

LOUISE SYLVESTER has been signed to support James Powers next season.

OLLIE EVANS is to go with Fannie Rice the coming season.

The Frawley stock company closed at Halifax July 23. They will arrive in the city to-day (Tuesday).

MATHILDE COTTELL is the latest addition to the Tar and Tartar company.

MESSRS. ARTHUR AND KOSNFIELD have been with Blue Jeans for the past ten days in Montana.

WALLACE SHAW and Jennie Goldthwaite will join Blue Jeans at West Superior, Wis., Aug. 1.

CHARLES CROLIUS, the comedian, and Addie St. Elvo, the singing and dancing soubrette, were married on Wednesday at 312 West Twenty-seventh Street.

H. C. PERKINS, a comedian who was with the Frank I. Frayne, Jr., company last season, was recently injured at Gloucester City, N. J., by the collapse of the pavilion where he was playing.

J. F. BAILEY and wife have signed with Alfred Kelly to support Lillie La Rose in Widow Murphy's Gout.

JOSEPH R. TATE, comedian and character actor, will remain with Hardie and Von Leer in England for another year.

MANAGER W. J. BYRNE, of Carbondale, Pa., is in town. He is warmly welcomed by his many friends.

FRANCIS NELSON, who has just returned to the city "as brown as a berry," will next season play the part of David in The Grey Mare in Daniel Frohman's company.

SAM J. RYAN, late of the O'Dowd's Neighbors company, will star next season in a new version of Our Irish Visitors. He will be supported by the popular and well-known soubrette, Lottie Gilson, who was so favorably received while playing at Tony Pastor's.

MR. YEABRANCE has been engaged to originate the role of General Brezina in Lawrence Marston's Lady Lil. Gustavus Levick has been assigned the role of Severin de Rohan. He claims it to be a part of great power and possibilities.

BELLE MELVILLE and Ella Baker will again be with Joseph Murphy. Miss Melville has been Mr. Murphy's leading lady several years.

A. D. FORDRAY will be a member of Marie Wairwright's company next season.

HATTIE MOSTYN, formerly of the Agnes Huntington Opera company, will go with the Bostonians next season.

## "SHE COULDN'T MARRY THREE."

Miss Lillian Kennedy commences rehearsals next Monday in Philadelphia. Her company is without doubt the strongest that ever supported this popular little star, and her successful play, She Couldn't Marry Three, should be seen to the best possible advantage during the coming season. Everything is ready for the start. The star, play, and company are at the post waiting for the flag to drop, when Miss Kennedy hopes to break her own proud record of past seasons.

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Jennie Holman and her manager, Otto Krause, have returned from a successful tour in the South. Among her plays for next season are *My Maryland* and *Our Angel*.

Max Deesi has returned from Europe and will soon open a school for dramatic and operatic teaching.

#### DEVELOP.

Falka proved the best thing that the patrons of Elitch's have heard the Aborn co. sing. The performances, which started out rather unfavorably owing to lack of rehearsal, terminated successfully.

Miss Taylor and Mr. Aborn were the principals in the cast. The opera was witnessed by very large audiences.

The same week Falka was also the bill at Manhattan with Miss Randall in the title role. It, like its competitor, was largely patronized.

The two places this week are doing *Princess of Trebizond*. The openings of the two were very large. Still I adhere to the former expressed opinion that each should endeavor to have different bills from the other. It isn't coincidence any more but rivalry. It is bound to affect the receipts in the end. People, as a rule, are not going to visit both resorts during the week when they see the same bill in each theatre.

Dr. Carver's *Wild West*, under the title of *The Scout*, opened at the Elitch to a pretty good house. It's a series of hair-breadth escapes from beginning to end, and active enough—nobody is allowed to stand quiet very long—to suit the most radical, who enjoy such plays. Nellie McHenry is the next attraction, followed by *Sol Smith* and *Knights Templar* (see page 8).

Katherine MacNeill, the contralto of the Manhattan co., was formerly with Emma Luch. Her rich voice hasn't been heard to advantage except in the *Bohemian Girl*. Then she took the part of the gypsy queen. Her solo in act two was always encored repeatedly.

W. F. FRANKLIN.

#### ST. LOUIS.

Nanon was given at Urrig's Cave 2-4, with a very strong cast in very large and fashionable audience. Edwin Wolf made a hit in the part of Margot D'Arbigne. He never was in better voice than he is at the present time. Addie Corneil as Nanon continued the excellent work she has done heretofore this season. May Baker was good as Minnie, and interpolated a song by Mr. Spencer that made a hit. Jerome Sylva was clever as Marquis de Marelle, and introduced one of his topical songs "These Words no Shakespeare Wrote" that had to be sung each night until he was out of verses. His topical songs always take immensely. Trevelde Hafit took the part of the Abbe, and received encores for his rendering of the *Waltz Song*. The Misses Agnes Sherwood, Edith Newell, Minnie Bridges, and Pauline Sanders all did excellent work in the minor parts. The work of the chorus was particularly good, and the costumes handsome. Boccaccio 2-3-5.

Mr. Ross, last season with Jarbeau, joins the Cave co. July 25 to play the comedy roles. He is the husband of May Baker.

Miss Reed, owing to trouble she has had with her throat the last few days, has decided to leave the Spencer co. and rest for a few weeks. Charlotte Macdonald has been engaged to take her place.

Lillian Williams, a young St. Louis girl, who has been successful for the short time she has been on the stage, will leave for New York in a few days. She was with the Spencer co. at the Cave.

The Gypsy Baron will probably follow Boccaccio at the Cave.

W. C. HOWLAND.

### CORRESPONDENCE.

#### ARKANSAS.

**LITTLE ROCK.**—GLENDON PARK THEATRE (E. H. Wood, manager): Glendon Opera co. in *Erminie* 2-5 to packed houses. Marie Greenwood as Erminie, Marie Belle as Juliette, and Al. Heiman as Robert Macaire, carried off the honors. Next week, *Fra Diavolo*.

#### COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): George Thatcher's *Fuse* 2-5, large business; every one pleased.

#### CONNECTICUT.

**HARTFORD.**—GOSPEL: Cleveland's Minstrels are the first to invade the dust at Proctor's, which has laid in tranquil repose since the house closed. They will appear Saturday, 25. Manager Lloyd has returned from a prolonged outing, principally spent at Otego Lake, Co. K, the excellent local military company, are arranging for a minstrel performance at Otego, where they go into camp for two weeks with the National Guard the latter part of August. This company have already given some excellent minstrel performances, and will, no doubt, make a success of the forthcoming event. Charles Dwight, and a big, and "Chic" Burnham will be the leading instructor at that institution. The team is composed entirely of ex-Harvard players with the exception of left field, which is held by Manager M. N. Farren, of Dan McCarthy's Dear Irish Boy co., who is a great athlete. Mr. Farren is also a manager who is very much alive, and he can strike terror to the dead as well as to the amateur three-batters. He is a valuable addition to the team, and is taking a pleasant outing of six weeks, during which time the club plays the principal crack amateur athletic teams in New York, Philadelphia, Pittsburgh, Cleveland, Detroit, Buffalo, Syracuse and Albany. All face comedy jokes about New Jersey being out of the Union are authenticated by a local milk company whose wagons read "Jersey and domestic milk." Professionals and amateurs leaving New York for the Connecticut Valley cannot go by a better route than the Hartford Line, whose boats leave New York daily at five o'clock, affording a beautiful sail on the best steamers of the Sound. The Company have recently added a twin screw propeller to the line which is a marvel of neatness and beauty.

#### CALIFORNIA.

**SAN JOSE.**—AUTUMNUS (Walter Morasco, manager): Charles Frohman's stock co. in *The Lost Paradise* 2-5 to crowded house 25. Haverly's Minstrels 2-5. Mrs. Morasco has secured nearly all the dates that C. J. Martin, of the California Theatre, had.

**LOS ANGELES.**—GRAND OPERA HOUSE (McLain and Lehman, managers): Francis Wilson and co. with *The Merry Monarch* and *Lion Tamer* drew good houses week of 25-26. The house will remain dark until Haverly's Minstrels 27-28. *Gladiator* Aug. 2-5. *Boys and Girls* 4-5. *Gladiator* Aug. 9-12. *Los Angeles Theatre* (H. C. Wyatt, manager): Dark. *ARENA*: Sells Brothers' Circus packed tents 21, 22.

**OAKLAND.**—THEATRE (A. W. Stillwell, manager): Natural Gas 21, 22; good consumers. *ITEMS*: The Macdonough Theatre is rapidly nearing completion, the formal opening being promised for some time in September. The seating capacity will be 1,000, and the chairs used of the same pattern as in the Broadway Theatre, New York, and the Auditorium, Chicago. The interior decorations are in white and gold. The drop-curtain has been painted by Julian O. Davidson, the famous marine artist, the scene representing the battle between the *Constitution* and the *Guerriere*. The construction and minor details have been under the direction of George F. Motherhead, the manager, and reflect great credit on his business ability and artistic taste.

**VISALIA.**—ARMORY HALL (M. I. Hyndes, manager): Marie Hubert Frohman in *The Witch* to a good house 2. A theatre train was run from Tulare.

**TULARE.**—ARENA: Sells' Circus 2 to an immense crowd.

#### GEORGIA.

**SAVANNAH.**—THEATRE (T. F. Johnson, manager): *Desion Opera* co. to three of the largest houses this year. The engagement netted \$1,600. At three performances, and this in midsummer. George Wilson's Minstrels will open the regular season Aug. 20.

**AUGUSTA.**—GRAND OPERA HOUSE: Manager Cohen brought the *Desion Opera* co. with *Carmen*, *Erminie* and *Gautier* as additional attractions on Tuesday and Wednesday, 21, 22, also matinee on Wednesday. On Tuesday evening the house was as full as at any time in the winter season. The matinee and Wednesday evening performances were well patronized. The venture was highly remunerative.

#### ILLINOIS.

**LASALLE.**—ARENA: Cook and Whiffy's Circus 25; crowds at afternoon and evening performances.

**MORRISON.**—ARENA: Beach and Bowers' Circus closed 25 owing to bad business. Gollmar Brothers' light business in the afternoon, packed tents in the evening; show satisfactory. Fred. Preddy and Arthur Kuhns, late of Beach and Bowers' Circus, joined Gollmar Brothers' Band here.

**SPRINGFIELD.**—The many improvements on Chatterton's Opera House are well under way. Professionals will hardly recognize the house so complete will be the change.

**QUINCY.**—OPERA HOUSE (A. Doerr, manager): This house will be opened for the season 25 by McCabe and Young's Minstrels. Following the minstrels the Spooner Dramatic co., who will play here during the week of the races.

**ROCKFORD.**—The annual meeting of the directors of the Opera House Association was held 25. Manager Jones' report showed an increase in business. Hon. John H. Sherratt was elected president to succeed Levi Rhoades, deceased.

**WOLINE.**—WAGNER OPERA HOUSE (Frank Anderson, manager): McCabe and Young's Minstrels 25. Fair business. The Hyer Sisters proved a big card. Kibbey Dramatic co. 25-30. *ITEMS*: The Auditorium is to be transformed into an Opera House, and will be in readiness for the season of '93.

**CALESBURG.**—NEW AUDITORIUM (F. E. Berquist, manager): Richards and Pringle's Minstrels 25; Police Patrol Aug. 2; Turkish Bath 20; Annie Lewis 25; De Lange and Rising 25.

#### IOWA.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Wolford-Sheridan co. 25-26; good business. *ARENA*: Sheridan co. 25-30. *Cupid's Chariot* Aug. 25, opening the regular season. Turkish Bath 25-26. *GRAND OPERA HOUSE* (William Foster, manager): Dark. *ITEMS*: Advance Agent Kibbey's Dramatic co. has been in the city the past ten days hustling for the appearance of his attraction.

**SIoux CITY.**—GOSPEL: The Peavey Grand has been dark for the past three weeks. Professor Gentry with his dogs and ponies gave a week's entertainment under canvas to big business.

**COUNCIL BLUFFS.**—DOHANEY THEATRE (John Dohaney, manager): Wolford-Sheridan co. opened a week's engagement 25 with *Our Strategists* to good business. *ITEMS*: Manager Dohaney will make some improvements in his house before the opening of next season.

**CHARLESTON.**—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Andrews' Opera co. closed a successful week's engagement 25. Notwithstanding the weather during the week was of a torrid character, the business done was phenomenally large. The opera given were *Dorothy*, *Fra Diavolo*, *Erminie*, *Bohemian Girl*, *Mikado*, *Chimes of Normandy* and *Erminie*, rendered in a very pleasing manner. The best work was done by Marie Ross, Florence Clayton, George and Ed. Andrews, and Jay Taylor, all of whom found favor with the patrons of the house and will be pleasantly remembered. *ITEMS*: The Andrews co. had the pleasure of their visit here somewhat marred by an unpleasant incident in the shape of an attachment levied on their car and effects by the Sheriff, of which season, who claimed her salary was not paid in full. Mr. Andrews, on the other hand, claims he paid Miss Fitch every cent due her. A bond was given, the car released, and the matter left in abeyance for the present. Jay Taylor sang effectively the *Offertory* solo at Christ Episcopal Church, Sunday, 27. McCabe and Young's Minstrels, in conjunction with the Hyer Sisters, played a fairly large audience 25.

#### INDIANA.

**MICHIGAN CITY.**—ARENA: Walter L. Main's Railroad Circus gave two performances 25; general satisfaction.

**KOKOMO.**—The local patrons and traveling combs, as well as being delighted to hear that the owners of our Opera House here at last opened their hearts and purses and will improve and enlarge the theatre. It is to be ready for the opening Aug. 30. Mr. E. and Mrs. Howe, of New York, with the *Kosmia*, which will be produced mainly by local talent. The theatre will be provided with entire new scenery and lighted with incandescent lights. Manager Henderson is booking some strong attractions for the coming season.

**ELWOOD.**—ARENA: Walter L. Main's Circus gave two very good performances, afternoon and evening 25. Tents crowded. Mr. Main reports good business so far this season.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): Wolford-Sheridan co. Aug. 2-5, race week, when the new mile track will be inaugurated here. *ARENA*: Walter Main's circus gave two very creditable performances to well-filled tents.

**LA FORT.**—FALL'S OPERA HOUSE (W. C. Miller, manager): Richard and Pringle's Georgia Minstrels, good performance at Turkish Bath Aug. 25. Next week in a Turkish Bath Aug. 25.

#### KANSAS.

**LEAVENWORTH.**—CRAWFORD'S GRAND (E. C. Davis, manager): Spooner Comedy co. 25-26; good business.

**SOPKA.**—GOSPEL: Manager Crawford has returned from the East and announced his attractions booked for the coming season. The roster includes all the attractions ever heard here, and some that will be new to us if they get so far West, an alternative that cut quite a figure in last season's bookings. Mr. Crawford is daily seen on the avenue, driving his spirited trotters. Meanwhile the assignees of the Grand are advertising in a local paper for a "manager." As the profession at large is supposed to eagerly scan the columns of our local "newspapers" there is but little doubt that they will be besieged by applications. Mrs. Newton, formerly Miss Addie Jewell, leader of the Grand's orchestra, is in town on a visit.

**BERKSHIRE.**—OPERA HOUSE (T. H. Bisby, manager): McCutcheon and Cooley's Dramatic co. 25-26.

#### MAINE.

**PORTLAND.**—PEAK'S ISLAND PAVILION (P. J. McCollum, manager): The season at this popular resort still continues most successful and the present season's season. The opera co. that has been struggling for patronage at Long Island Casino has been producing a supposed version of *The Mascot* at this place thanks to Mr. McCollum. The management are experimenting with cheap variety and with better results. Some of the specialties have been dropped from old age. Patronage has improved. *ITEMS*: Charles B. Hawkins is a visitor at Peak's. Visiting yachtsmen are numerous and good patrons of the Pavilion. The lease of the Pavilion will expire in August, and it is rumored that the Casco Bay Steamboat Co. will secure control of Greenwood Garden and build a decent place of amusement there. A grand full-dress carnival under the management of genial George Gordon, a formidable attraction at the Rink 25. Jed Prouty, Golden has arrived on our shores. The Opera co. closed their season at the Long Island Casino 25 and thankfully accepted Manager McCollum's offer

for the use of the Pavilion for matinee performances week of 25-26.

**WELLS.**—OPERA HOUSE (J. M. Cottrell, manager): Thomas E. Shea in repertoire 25-26 to good business.

#### MASSACHUSETTS.

**LOWELL.**—RIVER STREET GARDENS: Harper Brothers' Circus 25 and Burke's Shows 25; both gave good performances to good business. *ITEMS*: Music Hall will open Sept. 1 under the management of Thomas and Watson, the variety stars.

**PLYMOUTH.**—DAVIS OPERA HOUSE (George M. Burns, manager): At the close of the regular Summer season, Aug. 25, the Davis Opera House will be thoroughly painted and decorated inside, the stage enlarged to 55x35 and 25 feet to grooves, and new plush opera chairs added. This town never had a decent theatre, but with a drawing population of 10,000 and a first-class opera house Plymouth will prove one of the best towns on the circuit. George M. Burns, who so successfully managed this house last season, will again resume charge, and the regular Fall season will open Aug. 25 with *Agnes Herndon* in *La Belle Marie*. Only first-class attractions will be played and but one per week.

#### MICHIGAN.

**MUSKOGEE.**—OPERA HOUSE (Fred L. Reynolds, manager): House dark. Manager Reynolds has returned home from his booking tour to New York. He has booked a number of leading attractions. The season will open the last part of August.

**WABASH.**—OPERA HOUSE (H. Petersen, manager): The Thorne Opera co., composed of home talent, produced *The Mikado* 25, 26 to crowded houses. *ITEMS*: Dan Morris Sullivan, the comedian, is spending a couple of weeks in the city.

**ST. CECIL.**—HARRIS' OPERA HOUSE (E. A. Smith, manager): Professor Kennedy, mesmerist, 25-27; fair business.

**KALAMAZOO.**—ARENA: Sells and Bentfrow's Circus 25; satisfactory business. Barnum and Bailey Aug. 5.

**GRAND RAPIDS.**—GOSPEL: Things theatrical have been especially dull for the past month, owing to the burning of Power's Opera House. Primrose and West's Minstrels will appear at Redmond's 25. The work of rebuilding Power's Opera House will commence at once, and the new structure will unquestionably be one of the finest houses in the State.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (F. W. Shute, manager): Newton Bears in *Lost in London* to good business 25.

#### MONTANA.

**HELENA.**—MINE'S OPERA HOUSE (I. C. Remington, manager): Frohman's co. in *June* 25 to good business; best comedy co. ever seen at this house. Carroll Johnson in *The Gossamer* 25-26 to poor business. The Police Patrol 25-26; good business. The last Mat 25-27.

**MISSOULA.**—BENNETT OPERA HOUSE (G. S. Hartley, manager): June to a full house. Carroll Johnson in *The Irish Gossamer* to good business. *ARENA*: John Robinson's Circus 9 to good business.

**BUTTE.**—NATHAN'S OPERA HOUSE (John Nathan, manager): Carroll Johnson in *The Gossamer* 25-26; fair business. Blue Jeans 25-27; Mrs. Gen. Tom Thumb 25, 26.

#### MISSOURI.

**SEDALIA.**—GOSPEL: Dr. H. W. Wood, proprietor and manager of Wood's Opera House, has just returned from New York, where he has been on a pleasure tour, and states that while in the metropolis he finished his bookings for the coming season. *ITEMS*: E. L. Jacobs, dramatic editor of the *Sedalia Gazette*, has arranged two successful jubilee concerts at Forrest Park Theatre 25, 26. The Spooner Comedy co. play Wood's, Fair week, Aug. 25-26.

#### MINNESOTA.

**ST. PAUL.**—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The excellent presentation of *Pinafore* by the Jeannie Winston co. 25-27 delighted the patrons and was a credit to the city. Large and well-pleased audiences were in attendance nightly. The opera was finely staged, entire new scenery, appointments, and settings being gotten up expressly by Will. Davis and Fred. Powers, scenic artists. Especially realistic was the view across the bay showing the anchored vessels rocking with the swell of the waves, forming a beautiful picture, enhanced by the bright and picturesque *camellie* upon the quarter deck of the *Major*, occupying the entire stage. Jeannie Winston as Ralph Raccastore made a very fetching able seaman both in dress, voice, and action. Her interpolated song, "The Bay of Biscay O," made a decided hit. Alice Johnson was a charming Josephine. Her clear, sweet voice was heard to good advantage in duets with Jeannie Winston in several numbers, notably so in the duo in the last act. Helen Harrington as Little Buttercup was exceedingly good. Annie Carman was bright, clever, and winsome as Bebe. Arthur Bell as Sir Joseph, Harry Rattenbury as Captain Corcoran, and Charles A. Tyrell as Dick Deadeve finely sustained their respective roles. J. Donnell Hale as the Bo'sun did excellent work. His fine rendition of the song, "I am an Englishman," evoked an enthusiastic recall. Little Arthur Bell was a feature as Tom Tucker. The chorus did excellent work and the performance proved a success. *ITEMS*: The excellent stock co. presented *The Silver King* 25-26 in a very creditable manner, opening to large and appreciative audiences. Louis James as the King played the role of Wilfred Benson admirably and kept his auditors interested throughout the play, winning merited recognition. Frank Losee as Captain Herbert Skinner was as polished and suave a villain as one could wish for. Julia Arthur was very pretty and attractive as Nellie Denver. At the close of the fourth act she was very effective and was favored with a compliment call before the curtain. Marion Elmore was excellent in the part of Harry Corbett. Ruth Carpenter was very satisfactory as the Spider's wife. Robert McRae as Elijah Combe, did a neat piece of character work. Little Edith Wright was very clever as Cissy. The co. gave a very excellent performance throughout. Carroll Johnson in *The Gossamer* 25-26. *ITEMS*: George A. Kingsbury, the genial treasurer of the Grand, has resigned his position and started out as advance agent of The Stowaway co. J. Rosenthal has been appointed treasurer by Mr. Litt. Arthur Bell, the efficient stage manager of the Jeannie Winston co., has been offered the position of manager at the Tivoli Theatre, San Francisco. A very enjoyable event was the eighth annual excursion picnic by the *Pioneer Press* Company to their employees on Saturday, 26. The weather was fine and over four hundred of the employees and their families participated, making the run of over thirty miles on the Duluth Railroad to the village of Lindstrom and Chicago Lakes. The day was spent in boating, fishing, games, sports, and distribution of prizes. The dancing seemed to be the acme of delight to most of the party. The most graceful dancer and belle of the party was Miss Anna Cook, a very bright and clever young lady in the employ of the company. On the trip home all seemed to be greatly delighted with the day's outing.

**MINNEAPOLIS.**—GRAND OPERA HOUSE: Dark until Aug. 4. *LYCEUM THEATRE*: Dark. *BIJOU OPERA HOUSE* (Jacob Litt, manager): The Handit King, a typical border drama, opened a week's engagement 25 to a large-sized audience. James H. Wallack made a good impression in the title role. Robert Ramsey was excellent as Kansas Jack. *ITEMS*: Frank Losee and his charming wife, Marion Elmore, now playing in Jacob Litt's stock co. at the Bijou, will be members of Edmon Arden's co. the coming season. Augustin Thompson, formerly of Parker and Thompson, of this city, ex-managers of the Grand Opera House, has accepted a position under Col. Jack Haverly at Chicago, on the business staff of the Casino.

#### NEW HAMPSHIRE.

**DOVER.**—BURNETT PARK THEATRE (Frank W. Nason, manager): Harry La Mart in *The County Fair*, closed a prosperous week 25. This is fast becoming a favorite resort for the amusement-loving people of this city. *ITEMS*: Your correspondent

had a very pleasant chat with Mr. Nason the other night during which he said he intended to form a stock co., and present a new bill every week until cold weather set in. He also has purchased a large tent which he is to erect at once so as to have more stage room.

**PORTSMOUTH.**—MUSIC HALL (John O. Ayers, manager): By Friday will probably be the opening attraction for the season at this house. The date as yet is not certain, but will be about the middle of August. It will undoubtedly be a strong attraction here owing to its long and successful run at the Boston Museum.

#### NEW JERSEY.

**LONG BRANCH.**—BROADWAY THEATRE (John Canino, manager): R. E. Graham in *Larry the Lord* 25; performance excellent. Decker Brothers' Minstrels 25; good business. Cleveland's Minstrels 25. *WEST END HALL* (Charles Rosenkrantz, lessee): Nellie McHenry in *A Night at the Circus* 25 to a large and well-pleased audience. In the last act Thomas O'Brien made a big hit in his clown act. One of his numerous feats was walking the entire length of the stage on his ear. He is very clever. *WEST END CASINO*: James J. Corbett, the famous Californian, in a sparring bout with James Daly 25. *OPERA HOUSE* (George M. Chatfield, manager): Edith Totten closed July 25 after playing one night to poor business.

#### NEW YORK.

**ROCHESTER.**—MUSE THEATRE (M. S. Robinson, manager): Ando and Oume, Japanese jugglers, in *Curio Hall*, and Aldrich and Kingsley, L. W. Atkins, Ed. Sanford, and Ward and Vokes in the theatreum attracted fine audiences week ending 25. *GOSPEL*: At Ontario Beach Pavilion Theatre the Transatlantic Vaudeville co., comprising Swan and Bamford, O'Keefe, W. F. Denny, Lavine Brothers, Gerrie Reynolds, and the Sisters Condon, pleased good attendance week ending 25. At the Glen Haven Pavilion the Boston Ideal Concert co. and the Commonwealth Quartette appeared to fine business week ending 25. At the Cottage Pavilion Karawassa's Japanese troupe pleased crowds week of 25. The Wilbur Opera troupe will occupy the Lyceum during August. This engagement will be the first attempt at summer opera in this city and undoubtedly will prove successful. Manager M. S. Robinson and Adam Forepaugh have entered into copartnership and are to arrange for a permanent circus and menagerie at Ontario Beach. Negotiations are in progress for the purchase of suitable grounds to locate the buildings for winter quarters. The exhibition grounds are now under control of Manager Robinson. It is the determination of the enterprising manager to establish an exhibition second to none on the continent. Manager H. E. Jacobs has been in the city looking over the Cook Opera House and the Academy, and has adopted improvements that will tend to the pleasure and comfort of the patrons of his enterprises.

**MORRISVILLE.**—OPERA HOUSE (Charles A. Bird, manager): The Opera House is undergoing extensive improvements, which will be completed in time for the opening of the season. It gives me unbounded satisfaction to state that Manager Bird, who lingered for many weeks on the border of the great divide, is slowly recovering his health and strength, and promises to soon be himself again.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): The Lockwood and Curtiss Opera co. closed a very successful week 25. Mrs. Smith, contralto, joined the co. here. They expect to play a return date soon. Pink Dominoes Aug. 5.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): Tony Pastor and co. are booked for Aug. 15. The regular season will open about Sept. 2.

**SARATOGA SPRINGS.**—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Ellington and Cook, the "English mediums," gave a series of readings, part of the entertainment was mind reading, and similar tests, by Miss Ellington, who is very clever. Many old tricks and some new ones were performed by Mr. Cook. A fair-sized audience attended. Wilson and Miner's Players presented *The Private Secretary* 25-26 to fashionable and enthusiastic audiences. *Town Hall* (Hill and Conlan, managers): Margaret Le Stander lectured on "The Woman, The Priest, The Confessional," afternoon 19, to women only, before a fair-sized audience.

**AUBURN.**—BURTS OPERA HOUSE (E. S. Newton, manager): Al. G. Field's Minstrels 25.

**ELMIRA.**—OPERA HOUSE (Wagner and Reis, managers): Lockwood and Curtiss' Opera co. 25-27, in *La Mascotte*, *Chimes of Normandy*, *Olivera*, *Pinafore*, and *Bohemian Girl* to fair business. George Wilson's Minstrels 25. *MADISON AVENUE THEATRE* (Wagner and Reis, managers): Dark.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): More opened their season with an engagement 25, presenting *Stolen Kisses* before a crowded house. Business so far has been tremendous. The S. R. O. sign is displayed nightly, and everybody is well pleased with the performances. Manager Allen has had several large ventilators put in the roof of the Opera House, and the theatre is very cool and pleasant.

**CONHOES.**—CITY THEATRE (E. C. Game, manager): Lew Dockstader's Minstrels, under the management of Harry Chapman, Jr., opened their season here 25 to good business. The programme started with a social session of the Knickerbocker Club, with Frank Dumont as chairman. John H. Davis' rendition of "Heart of my Heart," J. C. Harrington's song, "The Hucklester," introducing intricate dancing; George Powers' banjo and "banjay" solos, and Lew Dockstader's impersonation of Grover Cleveland and Benjamin Harrison were the features of the first part, which concluded with the comic skit, *The Cake Walk*. In the olio the Collins Brothers, billed as English character comedians, started the ball rolling. William Rone, pedestal clog dancer, gave a fine exhibition of the poetry of motion. Blockson and Burns, in a knockabout turn, pleased. Fairs and Seneca in the musical act, were clever. The inimitable Lew Dockstader then introduced a witty monologue entitled "Ward McAllister," with the songs, "The Keely Cure" and "Am I in It." The closing number of the programme was a burlesque, *Kustic Anna*. Ad. Storik is the musical director, and Frank Dumont stage manager.

**KINGHANTON.**—OPERA HOUSE (J. P. E. Clarke, manager): Columbia Comedy co. 25-26 to large audiences. Very creditable performances. On 25 a benefit will be given W. T. Doyle, and the advance sale denotes a crowded house. George Wilson's Minstrels 27.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): After a week of rehearsals Gorman's Minstrels opened their season here 25 to the capacity of the house, and gave a very satisfactory entertainment. The performance this season has many excellent features, including their new and original nautical first part, *The Cruise of the Neptune*, *Sunrise on the Bayon*, *The Gathering of the Clans*, and the Oriental operetta, *The Golden Ball*, as the after-piece. *ITEMS*: Gorman and the Amsterdam bands consolidated and gave a sacred concert 27 (Sunday) to an audience of nearly 5,000 people. The co. made a fine torch-light parade on the night of 25.

**CANASTOTA.**—GOSPEL: George W. Ripley, of Homer, N. Y., has taken the management of Bruce Opera House in this place for the coming season. Mr. Ripley has a circuit of Canastota, De Ruyter, Marathon, Homer, and Canastota.

#### NORTH CAROLINA.

**FARGO.**—OPERA HOUSE (Charles Gottschalk, manager): Hettie Bernard-Chase in *Uncle's Darling* to S. R. O. 25. The scenic effects are excellent, notably the wreck in the first act and the Polar scene in the third. The cab bears were a feature in this act—the scene taken from *The Twelve Temptations*. Owing to the smallness of the stage the co. was unable to make use of fully one-half of their scenery. But the performance was very successful, notwithstanding. Your correspondent desires to say that it has been a long time since he has had the pleasure of meeting a co. of more courteous and genial people. Katsanka 25 to good business.

#### OHIO.

**DAYTON.**—MEMORIAL HALL SOLDIERS' HOME (Wm. Harris, manager): The Home Dramatic co. presented on Tuesday night, July 25, the four-act comedy *Jessie*. It is from the pen of William G. Mills, and was well received by a large and fashion-



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